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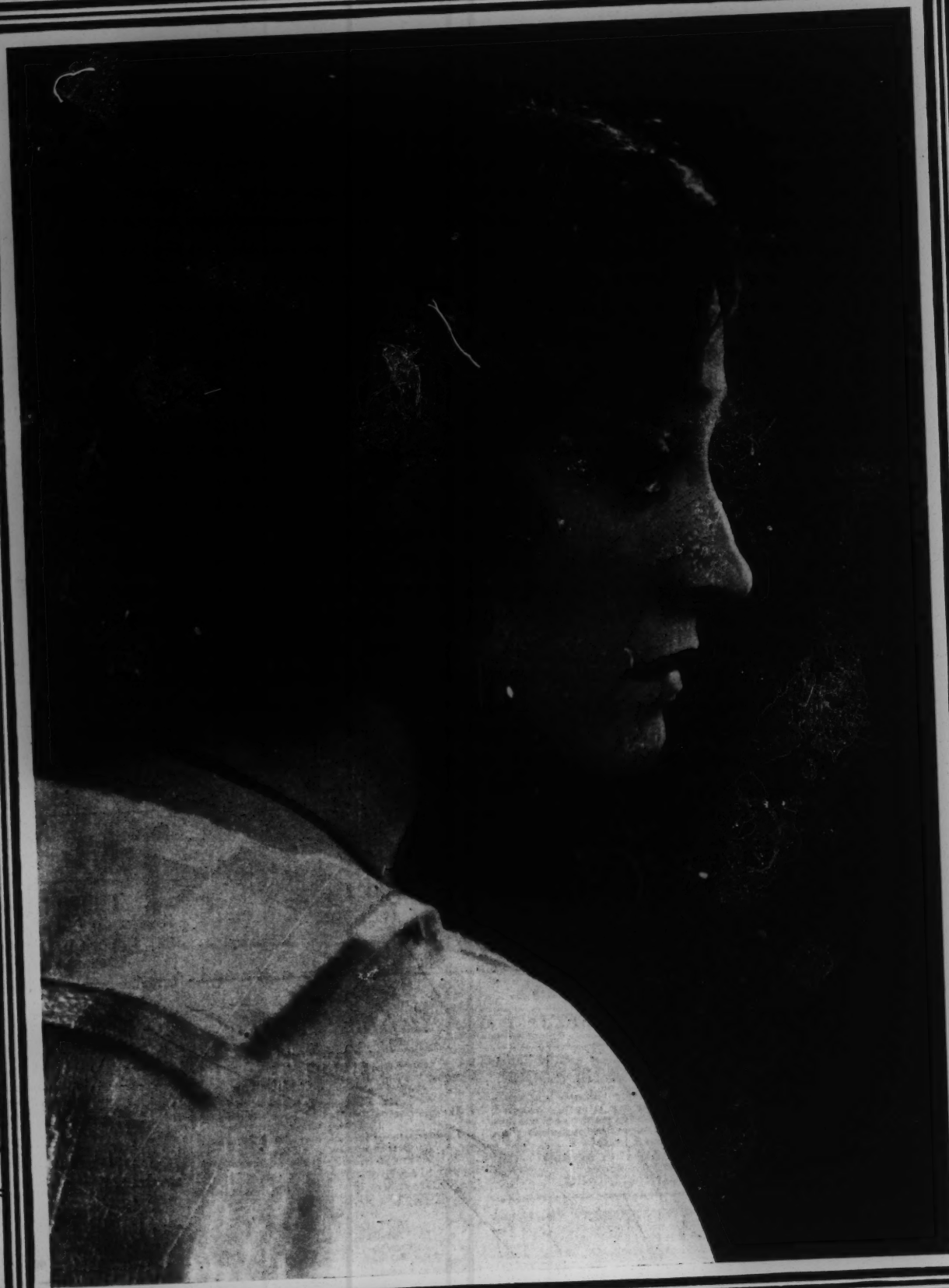
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By LOUIS R. REID

"FRIVOLITIES OF 1920"

A Huge Army of Girls Invades 44th Street Theater

Revue in Two Acts and Twenty-one Scenes. Music and Lyrics by William B. Friedlander; Additional Songs by Harry Auracher and Tom Johnstone. Scenes Written and Staged by William Anthony McGuire. Produced by G. M. Anderson, at the Forty-fourth Street Theater, Jan. 8.

PRINCIPALS: The Kouns Sisters, Henry Lewis, Doraldina, Davis and Darnell, the Soltis, Ames and Winthrop, the Barr Twins, Colin Chase, Fletcher Norton.

Staged by J. C. Huffman. Gowns by Andre-Scheeri, Mahieu & Co., Schrens Costume Co., E. Mussbaum.

From the vista of G 108 at the Forty-fourth Street Theater one may quickly form the impression that the greater part of the bulky fortune which G. M. Anderson made in the movies has been spent upon the production of the "Frivolities". The revue, which marks the first of a series, is as pretentious as one of the famous Kiralfy spectacles which used to feature national expositions. It teems with girls. They are all over the place in a dazzling array of costumes. And not a few of them are genuinely pretty as doubtless Judge Ziegfeld who sat in the second row will affirm.

Had Mr. Anderson been as spendthrift and energetic in providing expert showmanship and an atmosphere of good taste he would have an entertainment which might divert a part of the golden stream pouring into the "Follies".

There is much that is of merit in the production and when the worthy in on view some moments of real pleasure are to be had. But vulgarity stamps in too frequently and the real pleasure is forgotten in the amazing display of shoddy sallies at marriage and women and Congress and prohibition and bedroom farces.



But after all, the patronage of such a show as the "Frivolities" will depend chiefly upon its assemblage of girls. There is one very radiant little person who leads the chorus in a Garden of Eden number with charm and piquancy and there is Doris Lloyd whose beauty has a touch of the Orient. A parade across a dimly lighted stage of girls ready for a plunge in the sea made an appealing incident to the palpitating elderly gentlemen in the front rows.

The Kouns Sisters sang with vigor and a good deal of charm in a number of scenes, the best of which was a representation of the Alps. Henry Lewis was an industrious comedian. The Soltis danced with exceptional acrobatic skill. The Barr Twins were another dancing couple, who gave a good account of themselves. Davis and Darnell established themselves in high favor with their amusing chatter of the uses of birdseed. Ames and Winthrop were excellent in their dances but their dialogue was sadly in need of vitality. Doraldina transformed herself into jelly on two occasions, performing dances that make the exhibitions in the most reckless of burlesque shows pale and insipid things in comparison.

Just One Girl After Another in "The Frivolities"—A Costly Production—"No More Blondes" Compromises Ernest Truex

"NO MORE BLONDES" Ernest Truex Amusing in Familiar Bedroom Farce

Farce in Three Acts by Otto Harbach; Based on a Story by Edgar Franklin. Produced by A. H. Woods, at Maxine Elliott's Theater, Jan. 7.

May Merkel.....Muriel Hope
George Harper.....Leo Donnelly
Millicent Howells.....Nancy Fair
James Howells.....Ernest Truex
Mrs. Stubbs.....Alice Belmore
Cliff Tanner.....Dallas Welford
Cecile.....Elizabeth Gergley
Eve Powell.....Eileen Wilson
Batling Hogan.....Frank Allworth
Thad Lynch.....Edwin Walter
James Powell.....Edward Douglas
Madge Saunders.....Yvonne Gouraud
Staged by Bertram Harrison. Gowns by Jerome and Hickson.

If you are the author of a bedroom farce and you have the good fortune to have Ernest Truex assigned to the cast you and your play can be said to have arrived. With the exception of Madge Kennedy there is no one on the American stage quite as adept in the pose of ingenuous and innocent youth who can leap into compromising situations without looking.

In "No More Blondes" Otto Harbach has been provided with Mr. Truex and an evening of generally good entertainment is the result. The mechanics employed by the author have been familiar for many seasons. The A. H. Woods workshop has long been the assembling plant for such products and a visit to "No More Blondes" gives one the impression that Mr. Harbach's task was almost as easy as Mr. Ford's. A hammer serves to set up the bed, a plane comes in handy in fitting the doors, a quick run to the lingerie shop and the appropriate attire is purchased—and there you are.

The rest lies with the stage director who must possess good judgment in regulating the speed and inserting lines and "business" which will inspire the guffaw. To the credit of "No More Blondes" the guffaws were numerous, particularly at those moments when the atmosphere was just a little tinged with blue.

Mr. Truex was one of those helpless little bridegrooms from Cohoes or Poughkeepsie or Schenectady—you never find a bedroom farce character from some staidly named city such as Albany or Rochester or Trenton—who unwittingly rented the town

house of a young wife for his honeymoon only to discover that the young wife has returned rather suddenly. A blackmailing butler does the rest. He senses the need of secrecy and rewards himself handsomely as a result. The young bride enters to pile up the complications and so do a varied host of characters, ranging from prize fighters to Western ranchers.

The situations are conventional but the lines and the method of delivery which Mr. Truex employs make the production as a whole above the average example of the Grand Rapids school of drama.

Eileen Wilson was the strange young wife in the case and she acted with winsome distress—and her lingerie was magnificently dramatic. Nancy Fair was the little bride, who pouted prettily and made the most of her opportunity as a victim of circumstances. Dallas Welford was highly amusing as the butler whose strategy never seemed to contain a weak spot. Leo Donnelly played the farcical part of a real estate agent with the proper note of tragedy.

BROADWAY BUZZ



The lamentations regarding the shortage of chorus girls seem to have subsided. Judging from the host of musical plays on view along Broadway chorus girls are more numerous than ever before. Perhaps, their unionization and the establishment of a minimum wage scale have had great influence in keeping the stage well filled. Certainly girls must appreciate the fact that there is greater compensation for less toil in the chorus than exists in other fields of industry.

The Neglect

of producers of bedroom farces to give credit on the programs to the manufacturers of the beds upon which the plots of the plays rest is becoming more and more a matter of injustice. In great detail are the costumers, the wigmakers, the shoemakers, the scenery designers and

"executers" mentioned, but never a word as to who provided the bed. Incidentally, the beds all appear to be in the Ritz Carlton "period"—of French design in colors of gray and old rose. Where is the mahogany four-poster that has been so popular in the last few years? It has yet to appear in the bedroom farce.

The electric light display nightly at that institution at Broadway and Fiftieth Street would indicate that Louis De Foe had the

Winter Garden Blues

Louis has succeeded Stephen Rathbun on the sign but the name of Charles Darnton continues to hold its dominance. Speaking of dramatic critics, Messrs. Broun and Woolcott are vying with each other in humorous comments upon the productions. Mr. Broun had considerable fun with "The Frivolities" to which he compared "Night Lodging," while Mr. Woolcott in his review of "The Light of the World" ridiculed adroitly the audience which accepted well known Biblical sayings as novel "punch" lines.

And Now Mr. Nathan

of Smart Set and his associate Mr. Mencken have followed Alan Dale into the playwriting class of critics. These estimable wielders of critical rapiers have collaborated upon a drama of ancient Roman days called "Heliogabalus," which, it is reported, is to have its premiere in Europe under the direction of Gordon Craig.

Not Since the Days

of Mansfield probably has a special train been used for a theatrical company's tour. When the Greenwich Village Follies takes up its hegira on February 1 there will be (now listen carefully to the straight-faced press agent) two private cars for the more important principals, two compartment sleepers for the twenty models, their maids and dogs, an ordinary sleeper for the rest of the company, three baggage cars and a diner. What gorgeous caste! What enterprising snobbery! How unfortunate not to be an artist model's dog—it makes one feel so ordinary.

Eugene Kelcey Allen

who has added an automobile, which, incidentally, he will never use, to his list of liabilities, tells of a man whose language was a bit thick from the immoderate use of whiskey, and who attempted to tell a taxi driver a certain address. "Drive to stew hund shixty-five whes fif shix street." A man standing by the taxi came to the rescue. Addressing the driver, the man said: "He means 256 West Fifty-sixth Street." Whereupon the drunken party rejoined with, "Thas right, you d— elocutionist."

The Opera Claque

in Chicago has come in for a good deal of publicity, it being charged by two tenors that they have paid for applause at the rate of from \$50 a week to \$20 a performance. Much more exorbitant must be the rates charged for some of the musical comedies and revues which appear on Broadway. And the more banal or tiresome the tune and the more Broadwayish the singer the greater and longer is the applause.

THE MIRROR IS

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THE SHOW NEWS WEEKLY

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Louis R. Reid, Editor

SHUBERTS REFUSE BLAME FOR ACTORS' DISMISSAL

Register Complaint Against Managers Who Discharge Actors and Make Them Appear Responsible

DISMISSAL of actors on the ground that they are not acceptable to the Messrs. Shubert, and that their presence in the cast of a play will prevent the booking of the production by that firm, has been the excuse given time and again by producers with plays ready for presentation. This has happened in so many instances during the past year or so, and has left the actor without redress, that Lee Shubert was asked if the matter had been brought to his attention.

"Evidently this thing has been going on for some time," said Mr. Shubert, "and without our knowledge. It is an abuse that can be remedied, fortunately, when the members of the profession know that it is a cheap subterfuge on the part of the managers who, resorting to such methods, try to hide behind the skirts of another management and thus cover up dishonorable practices. I hope that the profession henceforth will know that when a manager makes such a statement, he is merely taking advantage of the actor and is uttering a statement that is not true. The practice has been that when a manager wants to get rid of an actor for

any reason whatever, he would notify the actor of his dismissal, giving as cause the fact that the Messrs. Shubert do not like him and that if he should continue in the cast, the Messrs. Shubert will use that as a reason for refusing the manager booking in their theaters. This puts the blame entirely upon us, when as a matter of fact, we have had nothing to do with it, and do not even have knowledge of it. Naturally, the actor, rather than stand in the way of the booking of the production, takes his dismissal, holding no grudge against the manager, but blaming the Messrs. Shubert for the loss of his engagement. These managers have known that when they resort to such methods, the actor will never come to us with his complaint or for verification of the charge that we do not like him or want him in our theaters. Therefore, these managers feel free to work the same excuse time and time again.

"Recently in sending for actors for engagements, several of them have expressed surprise that they were wanted at all in view of the fact that they had been dismissed from other productions on the ground that we would have nothing to do with them or with productions in which they were playing.

"I cannot say too emphatically that such dismissals are entirely without our knowledge and certainly sanction. I would therefore urge every actor or actress who is told that they are not wanted on our account, to report the case."

NOW WITH HILL

John J. Coleman Returns as General Manager

John J. Coleman, who managed the old American, New York, and who helped found the American Theatrical Exchange, is back in theatrical harness.

John Coleman retired from show activity several years ago but found home life and no regular working routine too much of an irksome proposition to stand altogether so he is back in the booking game as the general manager for the Gus Hill enterprises.

Mr. Coleman got on the job last week and started to readjust himself to the legitimate conditions by laying out a route for one of Gus's new shows. Mr. Coleman is one of the most proficient and popular bookers in New York.

He was in show activities for 23 consecutive years prior to his retirement.

Woods Sues Rambeau

Justice Edward R. Finck in Part I, Special Term of the Supreme Court, will hear arguments today in the application of Al. H. Woods, theatrical producer and manager, for a restraining order against Marjorie Rambeau.

Miss Rambeau refused to go on tour and claimed that the manager had breached the contract in reference to the ten per cent. for the present season. Miss Rambeau is now appearing in moving pictures for the Albert Capellini Productions, Inc., which is also made a party to the action, contrary to one of the terms of the Woods contract, according to the manager.

Maxine Elliott's New Play

Maxine Elliott will appear at the Shubert-Belasco Theatre, Washington, for a week's engagement beginning Monday, January 19th. Her play will be a new four-act comedy, "Trimmed in Scarlet." The play which had a run of some months at the Globe Theatre, London, is the work of William Hurlbut.

Mrs. Hammerstein to Manage Opera

Mrs. Oscar Hammerstein, widow of the impresario who left the Manhattan Opera House as one of the monuments to his memory, is to enter the operatic field in September of this year as an operatic manager. Now sole owner of the Manhattan, she has formed a partnership with Fortunio Gallo, head of the San Carlo Grand Opera and the Gallo English Opera companies. The partnership is to continue ten years and will take over the Manhattan at the expiration of Morris Gest's lease of that property on September 1. It has been Mrs. Hammerstein's desire to maintain a policy at the Manhattan in keeping with the unfinished plans of her late husband.

The Manhattan is to house only musical presentations. A limited season of grand opera will begin on Labor Day under the direction of Mr. Gallo.

Mirror Man Writes Play

Ford L. Shotwell, MIRROR correspondent at Bethlehem-Allentown, Pa., has finished a comedy, "In the Sweet Dry and Dry," which is now being read by a well known manager with a view to early presentation. His musical comedy, "Terpsichore and Syncopate," will go into rehearsal in the spring for summer presentation.

Hits Broadway Later

The new Cecil Lean-Cleo Mayfield show, "Look Who's Here," which Max Spiegel has had out on the road, is not coming into New York just yet, but when it does come here after its Chicago engagement, which has just opened at the Studebaker, it will most likely land in the Casino. The show will stick in the Windy City for at least a month anyway.

Charles Cochran To Make English Production of "Miss Millions." Grace George Scheduled at Playhouse Jan. 16 in New Play. George Gatts in Tucson, Arizona, Looking Over Road Show. Jack Norworth May Call Off Proposed Revue Until Next Spring. Phenomenal Business Reported by New York Ticket Brokers.

PLAN GYMNASIUM

Members of Drew Post to Keep Up Training

Members of S. Rankin Drew Post, the theatrical post of the American Legion, are the first in the field with plans to establish a gymnasium for the use of the men in the organization. A fund is now being raised to secure and fit up a suitable place in the heart of the Broadway district easily accessible to the theaters and motion picture headquarters. The men of this post believe that the best thing they can do for each other is to keep up the training they received in the service and also to reap a genuine and all around efficiency.

To this end a benefit performance is now being arranged to take place at the Fulton Theater, Broadway and Forty-sixth street.

The next general meeting of the post on Feb. 8, will be in the form of an informal dinner at Keen's. Brief talks will be made by prominent men, and three new films will be shown, one for each branch of the service. The Drew Post now has over 300 men.

Row Over Frisco Scalpers

There is a deal of excitement in San Francisco about ticket scalpers. Warrants were issued for the arrest of ticket scalpers for selling tickets without a license. The tax is \$300 a month. While the warrants were in process of being served five of the ticket venders paid the license tax. Much is being said about the failure of the officers to serve the warrants of arrest, it being claimed that some scalpers are being favored.

Tierney Sails for London

Aboard the steamer Nieu Amsterdam Harry Tierney, composer of "Irene," sailed for London on Saturday. He goes to supervise the music in the English production of that musical play, which will be made by B. Saks and Sir Alfred Butt at the Gaiety Theater on March 1. Nellie Taylor will act and sing the title role.

Joe Conoly's Show

Harry Bulger is on the road as the star of "The Flirting Princess," with the show sponsored by Joseph Conoly who has office connection with the Gus Hill offices. Conoly has booked a southern route for the attraction which has been doing exceptionally well since the holidays.

NEW PLAN TO STOP SPECULATORS

Managers May Open Two Central Ticket Offices

THE PRODUCING MANAGERS' ASSOCIATION, composed of the leading theatrical managers, has under consideration a plan which many of its members believe will go far toward solving the ticket speculating situation, which has become "wide open" since Judge Rosalzy declared the Williams-Kilroe ordinance unconstitutional.

This proposed plan is to have two

AHEAD & BACK

Charles McClintock, of the Select exploitation forces, handled the advance for the new Lewis Selnick legitimate production of "Bucking the Tiger."

John Turk is managing "The Light of the World" which has just opened a New York engagement at the Lyric.

Garrett Cupp jumped out of New York to look after the advance for "My Golden Girl," the new Victor Herbert operetta.

Dayton Stoddard has joined the Marc Klaw forces as general press representative and is personally handling "Dere Mabel."

John L. Golden is personally managing the company playing "Lightnin'."

Wallace Munro has been assigned the special press exploitation for the new John L. Golden production entitled "Dear Me."

"Turn to the Right" is on the road. Managing it is Matt Allen, with Tom Kane in advance.

George A. Kingsbury is John L. Golden's business manager with "Three Wise Fools," now playing a road tour.

Julia Chandler is attending to the New York publicity of the Selwyn attractions.

Cohan's Second in March

George M. Cohan this week announced that following the premiere of the new American farce, "The Celebrated Chums," this month, he will produce a new musical comedy in March—a play that will have the collaboration of Otto Harbach and Luis Hirsch. Cohan will not announce the title of the new musical show until the night of the premiere of "The Celebrated Chums."

Gerald Bacon's Production

B. C. Hilliam and Gitz Rice are completing the lyrics and music for Gerald F. Bacon's forthcoming musical comedy production, "Princess Virtue," dramatized by Lewis Allen Browne from a short story by Louise Winter.

Sells "Natural Law"

Charles Sumner has sold to Ben and John Fuller of Sydney, the dramatic rights to "The Natural Law" for Australia and New Zealand. This play is now running in England and South Africa.

central ticket offices, one in Long Acre Square and the other in the financial district, at which tickets would be sold at box office prices. It was pointed out in favor of this method that it would be of convenience to the public because a person could buy seats for various theaters without having to visit each house. Under the new arrangement no tickets would be sold knowingly to brokers.

Some managers go so far as to advocate the closing of the box office at the theaters except after 7:30 P. M. and 1:30 on matinee days, at which times the unsold tickets for the approaching performances would be on sale.

CHICAGO PASTOR HITS REVUE

George White's "Scandals" Is Subjected to Verbal Lashing by Dr. Boynton

FOLLOWING closely upon the lashing that Rev. John Roach Straton of New York laced into "Aphrodite" comes one from Chicago wherein Dr. Boynton lambasted the George White revue, "Scandals of 1919," for what he termed "indecent," the doctor singling out a section of Lou Holtz's work as a striking example of "smut" and "dirt."

Dr. Boynton went after the evils of the show in severe arraignment and cited one of Holtz's jokes to illustrate the "uncleanliness" of the revue. This is the gag in which Holtz says that he had heard a funny story—one that a chorus girl told him—but that it could not be told the audience until it had been "cleaned up."

Percy Hammond, the dramatic critic of the Chicago Tribune, wrote a timely comment upon the Boynton

incident, heading it "For Adults Only." Hammond among other things writes: "But, with Dr. Boynton I resent the suggestive and smutty wheeze which infects the prevalent libretti. Insolent comedians, blackface and otherwise, say and sing things to the nice woman who sits next to you that, if they did it outside a theater, would cause you to fight. They are the bestiary of the theater; they are impertinent, indecent and sometimes obscene. Their leering intimacy is obnoxious and should be stopped."

Letters received by the MIRROR since Holtz joined the White show are all to the effect that this comedian "roughs" it up with material that is branded as decidedly unclean for any show.

Hammond's editorially-written epistle evidently will bring about an elimination of such "stuff" as Holtz is "pulling" in Chicago.

"LOOK WHO'S HERE"

Musical Comedy at the Studebaker, Chicago

If you are a devotee of musical comedy of the more than naughty variety—you will no doubt revel in the suggestiveness and "blue" jokes in "Look Who's Here," which in our opinion, quite outscandals Mr. White's "Scandals." We predict another violent ministerial eruption when Dr. Boynton views Cecil Lean and Sylvia De Frankie in their risqué twin bed scene.

It is indeed high time that our musical comedy wordsters remember that cleverness is not akin to vulgarity. "Look Who's Here" unfortunately has more than its share of vulgarity masquerading as cleverness.

Cecil Lean with his Theodore Roosevelt smile and winning personality captivates the hearts of the "gentler sex." If Cecil ever decides to leave the stage—he can make a tidy little fortune posing for toothpaste advertisements.

Cleo Mayfield with her inimitable drawl, brightly scintillated throughout the performance.

Honorable mention must be given to Alicia and Mary McCarthy who sing the "Bell Hop Blues" with true bell hop "wim and wigor."

The music is better than the usual tuneful melodies heard in musical comedy. "Bubbles," has a catchy swing that bids fair to make it one of the season's popular songs.

When Dr. Boynton effects his long promised theatrical dry-cleaning—"Look Who's Here," will be the proper theatrical treat for your musical comedy aspiring youngster.

But until then—!! SYTZ.

Skinner Coming

Laurette Taylor will remove to the Cohan Theater Jan. 19 to continue her engagement. Otis Skinner on that same evening will begin his New York season at the Criterion under the management of Charles Frohman, Inc., in a new play entitled "Pietro," written for him by Maud Skinner, his wife, and Jules Eckert Goodman.

Professional Woman's League

Ball Jan. 22

A Grand Ball and Cabaret will be held at the Hotel McAlpin Wintergarden Roof, Thursday, January 22, under the auspices of the Professional Woman's League. The Grand March will be headed by a procession of stage and screen celebrities, and will include Blanche Bates, Lillian Russell, Mlle. Dazie, Elsie Janis, and many others. No other club in America can boast of an unbroken line of living Presidents. Including the founder, Mrs. A. M. Palmer, they are Mrs. Edwin H. Knowles, Mrs. Edwin Arden, Amelia Bingham, Maida Craigen, Susanne Westford, and Mrs. Helen Whitman Ritchie.

The League was founded in 1893, and has established an enviable reputation. Its activities in the World War are well known. Most of the prominent theatrical managers have given to its support, and will be present at the ball.

First Academy Matinee

The first matinee of the season to be given by the American Academy of Dramatic Arts will take place in the Lyceum Theater, Friday afternoon, January 16. Two new plays will be presented; "Betty Comes Back"—a comedy in three acts, by Emilie Benson Knipe and Alden Arthur Knipe; and "Circles"—a play in one act, by George Middleton.

Maugham Busy

W. Somerset Maugham has begun work on a new comedy for Billie Burke. The three he has already done for her are "Mrs. Dot," "The Land of Promise" and "Caesar's Wife."

To Present "Big Game"

Mrs. Henry B. Harris announces that she will present "Big Game," a play by Willard Robertson and Kilbourn Gordon, here on Tuesday night, Jan. 20.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING JANUARY 17

Theater	Play	What It Is	No. of Times
Astor	East is West	Peg Under the Willow Tree	467
Belasco	The Son-Daughter	Pell Street dramatized	71
Bijou	His Honor, Abe Potash	Famous figure in politics	115
Booth	The Purple Mask	Ditrichstein versus Tynan	15
Broadhurst	Smilin' Through	Jane Cowl a gorgeous ghost	23
Casino	The Little Whopper	A little lie set to music	115
Central	Always You	Made by a recipe	15
Century	Aphrodite	Gorgeous pageant	58
Geo. M. Cohan	Elsie Janis and Her Gang	A bomb-proof revue	58
Cohan and Harris	The Acquittal	Delightful dime novel stuff	15
Comedy	My Lady Friends	Sparkling farce	56
Cort	Abraham Lincoln	Inspired and inspiring	42
Criterion	One Night in Rome	Laurette Taylor as a palmist	57
Eltinge	The Girl in the Limousine	Bodder than ever	123
Empire	Declasse	Brilliant play and playing	123
48th Street	The Storm	Fires of love and forests	127
44th Street	Frivolities of 1920	Reviewed in this issue	12
Fulton	Linger Longer Letty	Miss Greenwood strikes quarter to six	70
Gaiety	Lightnin'	Triumph for Bacon	586
Garrick	Power of Darkness	To be reviewed	4
Globe	Apple Blossoms	Kreisler and Jacobi music	113
Harris	Wedding Bells	Peals of laughter	79
Hippodrome	Happy Days	Panorama with a thrill	237
Hudson	Clarence	Typical Tarkington	142
Knickerbocker	Angel Face	Ordinary musical comedy	34
Liberty	Caesar's Wife	Diplomacy and love in Cairo	136
Longacre	Adam and Eva	Well acted light comedy	140
Lyceum	The Gold Diggers	Chicken a la Hopwood	140
Maxine Elliott's	No More Blondes	Reviewed in this issue	13
Miller's	The Famous Mrs. Fair	Reconstruction work at home	33
Moroso	Civilian Clothes	Comedy of the returned hero	149
New Amsterdam	Monsieur Beaucaire	Charming romantic opera	46
Nora Bayes	Greenwich Village Follies	Varied revue	218
Parison	Repertory	French company	71
Playhouse	For the Defense	Author of "On Trial" sums up	37
Plymouth	The Jest	Triumph for all concerned	223
Princess	Nightie Night	Farce without a bed	154
Punch and Judy	Miss Millions	Familiar musical comedy	49
Republic	The Sign on the Door	Murder at 10 P. M.	37
Selwyn	Buddies	Quaint soldier comedy	99
Shubert	Magic Melody	Romantic operetta	81
Standard	The Whirlwind	Rah, rah, rah, Chihuahua	32
39th Street	Scandal	Was a sensation in Chicago	151
Vanderbilt	Irene	Unusually good musical comedy	45
Winter Garden	Passing Show	Zippy Winter Garden revue	113

* This Mirror Feature is imitated by other Amusement papers.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

The Grand Ball-Room at the Hotel Astor was well filled on January 9th at the special meeting.

The Councils of the A. E. A. and of the P. M. A. had been discussing the advisability of giving the Managers credit before the New York opening for any unused portion of the free rehearsal period, providing same occurred not later than six weeks after the first date of production. Our Council had held many meetings to debate this question and had finally arrived at the conclusion that the change would be of great benefit to both managers and actors, but being democratic it had decided to put the matter up to the membership, hence the meeting which voted practically unanimously to leave the matter to the discretion of the Council.

A great loss is at present being incurred by the actors traveling in Canada on account of the rate of exchange. Some of the managers are paying their companies in American currency and it is hoped that the P. M. A., which has the matter under advisement, will induce the others to follow suit.

We must repeat that no member of the A. E. A. is allowed to take the law into his own hands and refuse to perform. He can always get instructions by communicating with this office.

At the last meeting of the Council, 56 new candidates were elected and there were 4 reinstatements.

Owing to an error on our part, typographical or otherwise, the new contract put it up to the actress to pay for her hats. This was brought to the attention of the P. M. A. and they immediately decided to correct the mistake. There was not the slightest obligation on their part to do so for the reading of the contract was perfectly clear and it shows a fine spirit of fairness on their part.

Our hearty thanks are hereby extended to them.

FRANK GILLMORE,
Executive Secretary.

Free Concerts

The Metropolitan Museum of Art announces that through the generosity of friends the Museum will be able to offer to the public two series of four orchestral concerts again this winter. John D. Rockefeller, Jr., has taken such interest in the project that he has volunteered to pay for the January series, and the expenses of the other are already guaranteed. The concerts will be of the same character as those of last winter. They will be free to all. The conductor will again be David Mannes.

To Write "Scandals"

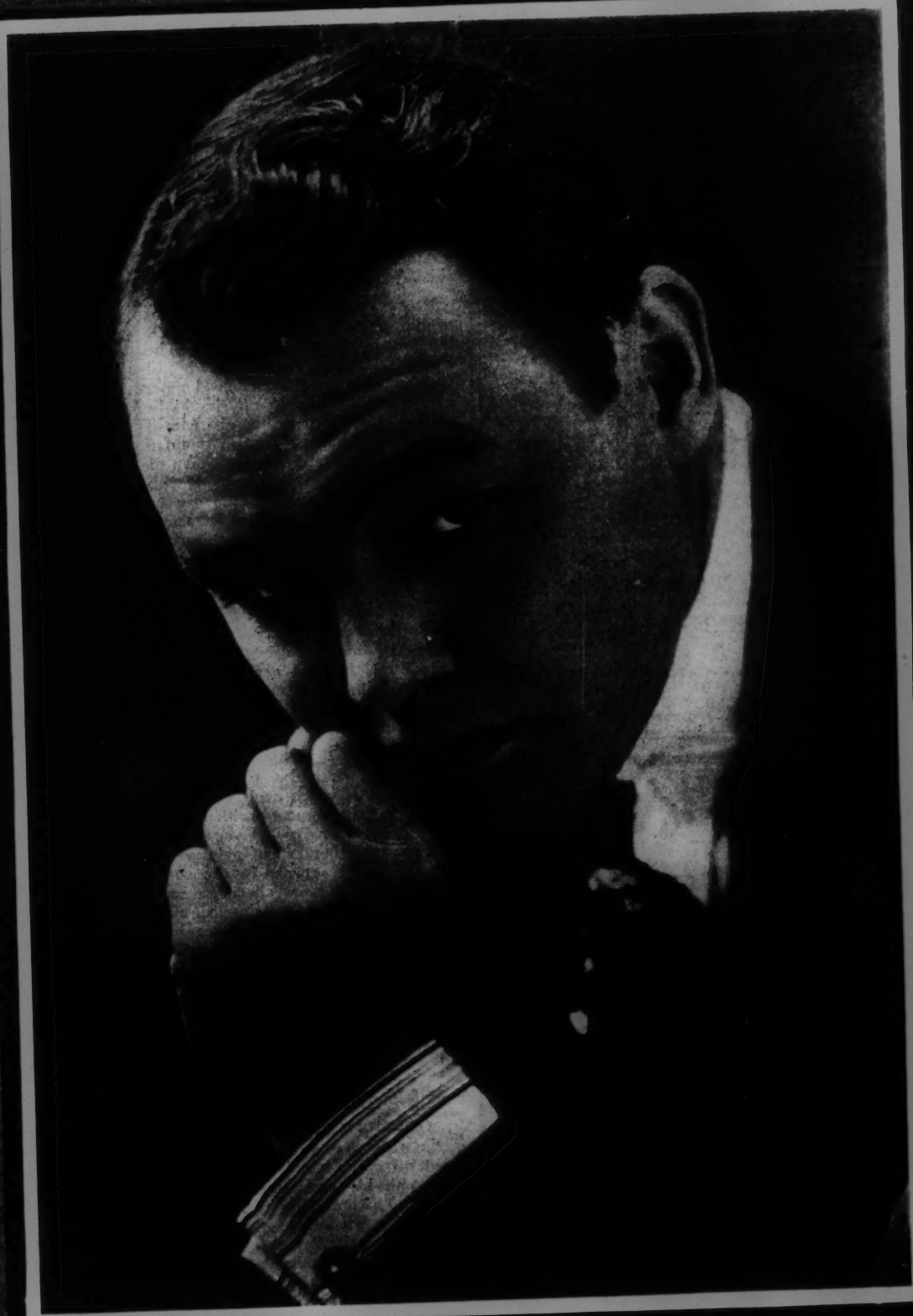
Aaron Hoffman, author of "Welcome, Stranger," has signed a contract with George White to write his "Scandals of 1920." Hoffman has written more successful vaudeville vehicles than any two men living. His first legitimate offering was "Friendly Enemies," in collaboration with Sam Shipman, followed by "Nothing But Lies" in collaboration with William Collier.



JACQUES TYROL

Director

His Latest Productions Are
"THE RED VIPER"
"—AND THE CHILDREN PAY"



CHARLES RAY

Whose Great Popularity Adds Much to the Paramount Program

THE LABEL OF DISTINCTION—
THE MARK OF PERFECTION



THE MIRROR OF FASHION
REFLECTING
THE SUPERLATIVE IN ATTIRE

MLLE.
MAYBELLE
INC.

ANNOUNCES TO ALL WHO CRAVE
SUPERIORITY, EXCLUSIVENESS, ARTISTRY
IN

**GOWNS
FROCKS
COSTUMES
WRAPS**

A SOUVENIR PREMIERE EXTRAORDINARY
AND MODE-PLATE EXHIBIT

At the Beautiful New

MAYBELLE FASHION STUDIOS
AND MODISTE SHOP

531 to 537 Unity Building, Chicago

(Opposite the Cort Theatre)

DURING THE AFTERNOON OF
JANUARY 17

(PROFESSIONAL FRIENDS ARE ESPECIALLY INVITED)

NO MAN'S LAND

By Mile-Rialto

THE romance of Armand, Comte de Trevieres and Laurette de Chateaubriand is brought to a happy climax after an evening of thrills—the old-fashioned sort of thrills that used to come in the theater long, long ago. And if "The Purple Mask" brings back memories of days when the romantic drama held sway, so do its costumes carry us back to that happy time when heroes bold knew how to capture the hearts of their ladies fair. The ladies, meanwhile, taking much care that their personal appearance should lack nothing that time, taste and small fortunes could bring to their aid. A glimpse into

A Fashionable Shop

of the period of Napoleon the First is given in the opening act of "The Purple Mask." There a lady of fashion comes to buy a new bonnet and who, but *Lily Cahill* should be seen in the role of a shop girl named Laurette. As this modish maiden she wore a delicately shaded gown of lavender which was trimmed with Alice blue ribbons. A little cap of lace and ribbons proved an attractive head covering, while a dainty apron of cream lace finished an effective costume. Later in the play, when it is learned that Laurette is none other than the imprisoned Duke's daughter, *Miss Cahill* had her opportunity to wear the most lovely of clothes, suited to a lady of her rank. One dress, of dull blue velvet made in the Empire style was very fetching. With this dress, *Miss Cahill* wore a

Feathered Poke Bonnet

of bright blue, and a cloak of the same color. Later a negligee of soft cream chiffon, trimmed with swans-down made *Miss Cahill* a very pretty picture in her boudoir of pale green. *Ann Andrews* appears in the company, and looks very charming in a costume of light tan, trimmed with dark brown fur. Then there was little *Boots Wooster*, who looked very sweet and simple in her light blue frock and white kerchief and cap. Of course the romance of Laurette and Armand ended happily, so it was again a pleasure to look in upon love in distress at the Maxine Elliott Theater, where "No More Blondes" is making merry. *Nancy Fair*, as a

Forlorn Little Bride

is the reason why her husband decided no more blonds should interfere with his home and happiness. *Miss Fair*, who comes to New York on her honeymoon, has many pretty gowns from the *Jerome* shop along with her. Her first frock of pale blue taffeta is very simply made, but quite charming, and the picture hat of pale blue worn with the dress is very becoming. Later *Miss Fair* wore an orchid colored dress which was very pretty. And then there was *Eileen Wilson*, who as a young bride named Eve, tried to live up to her very first ancestor, Mother Eve, by appearing in the sheerest of chiffon nighties. Later this bit of fluff was covered by a very lovely

Yellow Silk Negligee

that was quite different from anything seen on the stage or in the Fifth Avenue shops. It was fash-

ioned along the lines of an evening wrap, and had a deep berth, upon which was shirred a full and slightly ruffled cape. In her more dressed up moments, *Miss Wilson* was seen in a very charming corn flower blue taffeta frock. This had a deep tunic, which was trimmed with a tiny shirred ruffle of the same material and made a very fetching afternoon gown. Later *Miss Wilson* wore a

Smart Henna Outfit

which was decidedly becoming to her. This dress, too, had a deep tunic effect and was embroidered in a lighter shade of henna. A chic little toque of henna, trimmed with a light grey feather gave color and dash to the costume. All of her costumes were by *Hickson*.

At the Lyric Theater, that moving and inspiring play called "The Light of the World" gives *Clara Joel* an opportunity to do some very good acting. As the modern Magdalene, she returns to her home town poorly dressed and in need of kindness. A blue serge dress, worn with a red shawl completes her costume. But *Jane Cooper*, who plays a happy bride, has opportunity to wear several

Simple Summer Frocks

which made her look very sweet and girlish. One dress, of white with a tiny black figure, was trimmed with narrow black velvet ribbon. And in another scene her bridal costume was worn. This was of thin white material, made entirely of flounces which added to her appearance of girlishness. A veil, old and delicate, made her look a quaint, but pretty picture. Then, as the returned bride, she wore a light tan dress, trimmed with bands of brown velvet.

A visit to the

"Frivolities of 1920"

discloses an enormous array of girls, most of whom are costumed gorgeously in all the colors of the rainbow. And there is a wealth of variety in design—long dresses, short dresses, afternoon frocks, evening gowns and bathing suits. *Andre-Scherri*, *Mahieu and Company*, *Behrens Costume Company* and *E. Mussbaum and Company* all vied with each other in an effort to provoke the "ahs" among the feminine contingent in the audience. A striking costume effect was observed in the Arabian scene wherein girls seemingly by the hundred surrounded Omar as he boasted of his possession of wine. They were dressed in all the picturesque and radiant styles popular in the Orient, though trousers smooth and silky were worn by all. The head-dressing was as varied as it was generally stunning.

The Kouns Sisters

wore some very attractive frocks of conventional design. They were designed by *Baron de Meyer* and white was the predominating color. In an Alpine scene one sister appeared as a Swiss guide in short green trousers, white jacket and green hat and sang in a clear and beautiful soprano, while the other sister, far upon the mountain heights, gave the illusion of an echo. *Doraldina's* costume was chiefly beads.

Hudson West 44th St. Evgs.
8:20. Mats. Wed. and
Sat. 2:20.

"The Best Light Comedy Which
Has Been Written by an American."
—N. Y. Tribune

Booth Tarkington's NEW
CLARENCE COMEDY

Knickerbocker 3rd way and 38th St.
Evgs. at 8:20
Mats. Wed. & Sat. 2:20

George W. Lederer's production of
VICTOR HERBERT'S
BEST MUSICAL PLAY

"ANGEL FACE"
with a TREMENDOUS CAST OF
YOUTH AND BEAUTY

COHAN & HARRIS

W. 42d Street. Evenings at 8:15
Mat. Wed. and Sat. at 2:15

COHAN & HARRIS Present
"THE ACQUITTAL"

An Absolute Dramatic Triumph
A New Play by **RITA WEIMAN**

LYCEUM West 45th St. Evgs.
8:20. Mats. Thurs.
& Sat. at 2:20

David Belasco Presents
INA CLAIRE

In **"Gold Diggers"**
By Avery Hopwood

EMPIRE B'way & 40th St.
Evgs. 8:30. Mats.
Wed. & Sat. 2:30

Charles Frohman Presents
ETHEL BARRYMORE

In Zoe Akins' Play
DECLASSE

REPUBLIC

W. 42nd Street. Evenings at 8:30
Mat. Wed. and Sat. at 2:30

A. H. WOODS Presents
**"THE SIGN
ON THE DOOR"**

Gaiety B'way & 46th St.
Evgs. 8:30. Mats.
Wed. & Sat. 2:30

John L. Golden Presents
FRANK BACON

in **"Lightnin'"**

DONALD PEGGY ROLAND
BRIAN WOOD YOUNG

IN
BUDDIES

A Comedy with Music of Quaint Brittany

SELWYN THEATRE
West 42nd St. Tel. Bryant 47
Evgs. 8:20 Mats. Wed. & Sat. 2:20

ELTINGE Theatre W. 42 St. Evs. 8:20
Mats. Wed. & Sat.
A. H. Woods Presents

**THE GIRL
IN THE LIMOUSINE**

by Wilson Collison and Avery Hopwood
with **JOHN CUMBERLAND DORIS KENYON**
Charles Ruggles Zella Sears
Frank Thomas Barnett Barker
Claiborne Foster & Vivian Rushmore

MOROSCO W. 45th St. Evgs. at 8:20
Mats. Wed. and Sat. 2:20

RICHARD BENNETT

IN
FOR THE DEFENSE

"THE WOMAN OF BRONZE"

**Margaret Anglin Appears in
New Drama in Chicago**

Beginning Jan. 5th at Powers Theater, Howard Hull is presenting to the Chicago public Margaret Anglin in a remarkable piece of suppressed emotion. The play, "The Woman of Bronze" has been adapted from the French story of Henry Kistemaeker and Eugene Delard, by Paul Kester.

The entire action of the play takes place in the loggia of Leonard Hunt's studio, situated about twenty miles from New York. The opening scene is a gathering of rival artists who are to contend for a certain high prized award. Chief among these contenders is Leonard Hunt, who is fashioning an immense bronze work, the central part of which is "The Woman of Bronze."

The plot is concerned with the fidelity of Hunt. The wife is called upon to sacrifice her own happiness, which she does willingly, finally winning her husband back to his work.

When he throws himself at his wife's feet begging forgiveness at last he surprises the look on her face which he should have seen long long ago and which is the expression he had been seeking for "The Woman of Bronze."

In the scenes requiring suppressed emotion where the wife is trying to keep up appearances Miss Anglin is simply wonderful and at the end of the second act after a meeting with the girl who has caused the estrangement, she received a volume of applause.

Miss Anglin is supported by a well balanced cast, it being really quite difficult to pick the next in prominence although we would say these honors belong to *Fred Eric* who plays the husband.

Ethel Remy as Sylvia Morton, the third corner of the triangle, did exceptionally well. *Walter Connolly* stands out in the interpretation of his part. As does *Marion Barney* as Mary Courtney, now wife of a fourth husband, but nevertheless a friend of Mrs. Hunt.

Harriet Sterling as Mrs. Douglas Graham, but never with her husband, does well as the innocent but unwelcome guest. Her husband, Douglas Graham, who is portrayed by *Sydney Mather*, is a smooth, suave villain. The father of Sylvia is played by *Langdon Bruce* and while possibly a little overdone, is very comical. The play will be produced in New York later in the season.

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ACTORS AND THE INCOME TAXState Comptroller's Letter to Edwin Mordant
Explains Professional Status

ON January 5, Edwin Mordant, from the Lambs Club, wrote a personal letter to the New York State Comptroller's office in Albany relative to the status of stage professionals and the state income tax. A lengthy reply was made by the Comptroller via Mark Graves, Director, Income Tax Bureau, that explained the tax regulations fully.

Mr. Mordant turned the letter over to the MIRROR so that its statement will explain the tax matter to others.

The Statute imposes a tax upon the income of residents derived from all sources wherever earned. The tax is imposed upon the income of nonresidents from a business trade, profession or occupation carried on within the State of New York. To be more specific, an actor who is a resident of the State of New York would include in gross income the amounts which he receives for service rendered in New York State as well as any other state in which he may be employed, whereas, a nonresident would include in gross income only the amount received for services rendered within the State of New York.

A resident of the State of New York is defined to be a natural person who has a fixed and settled abode in this State, to which he returns from incidental and temporary absences and from which he has no present intention of removing. Such residence may or may not be intended to be of long duration. If it be fixed and settled and continued for the time necessary to accomplish some business or other purpose, and is not merely transient, the person is considered a resident of the State. The tax payer's residence for the purpose of taxation is not necessarily his domicile for election purposes, as he may be domiciled outside the State and still be taxable as a resident of the State. As the question of residence is largely determined by the intent of the tax payer and by the facts in each case,

a statement may be required of the circumstances to aid in determining whether the individual be a resident or non-resident.

An actor would be entitled to deduct from gross income in computing net income, the amounts expended for costumes, and other items of wardrobe used for professional purposes, as well as powder and grease paints which are necessarily used.

The actual and necessary traveling expenses incurred in connection with the rendering of professional services will also be allowed as a deduction; for instance, an actor whose home is not in New York and who maintains a home elsewhere, would be entitled to deduct the amounts which he actually expends for meals and lodging while employed in New York City.

If he is a resident of the State of New York and the company of which he is a member makes a road tour, he will be entitled to deduct as business expenses, the amount which he actually expends for railroad fares, meals and lodging.

The Statute allows exemptions only to residents of the State of New York. They are \$1,000 for a single person, or a married person not living with husband or wife, and \$2,000 for a married person living with husband or wife. An additional sum of \$200 is allowed for each dependent under the age of eighteen years or other individual mentally or physically incompetent and dependent upon the tax payer for support.

An exemption of \$2,000 is allowed to a resident who is the head of a family. The head of a family is defined to be a person who actually supports and maintains in one household one or more individuals, who are closely connected with him by blood relationship, relationship by marriage or by adoption, and whose right to exercise family control and provide for these dependents is based upon some moral or legal obligation.

A resident of the State of New York who has a net income of \$1,000 if a single person or \$2,000 if a married person is required to make a return, which in the case of actors probably should be made on Form 201. If a nonresident has a net income of \$1,000 if single or \$2,000 if married which is derived from sources within the State of New York, return should be made on Form 201-A.

ALSO DISAPPEARSSmall's Secretary Vanishes
Mysteriously in Toronto

Just when conflicting reports reached New York about the finding of the dead body of Ambrose J. Small, the Canadian theatrical magnate, in the woods near Toronto, another story came in that his (Small's) former secretary (Mr. Dougherty) had also mysteriously disappeared.

When Small disposed of his theater interests in the Trans-Canada Theaters, Inc., Small's secretary was engaged by the new owners to act as its booking representative, with headquarters in Montreal. Recently he is said to have gone to his home in Toronto sick. His disappearance was reported later.

H. H. Levy has gone from New York to handle the bookings that Dougherty has been listing.

SHOWS INCREASEI. A. T. S. E. Claims Big Union
Gains

Since the convention of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada in Ottawa last May there has been a 10 per cent increase in new union affiliation. Executives of the Alliance say that increase is a conservative estimate, with the most noticeable gain in the south.

The northeast has been absolutely organized for some time while the west is also under thorough Alliance jurisdiction, in fact all territories are well organized, with the exception of the south which is rapidly falling into line.

The Executive Board holds its next regular executive session in the New York headquarters, March 8.

"THE NIGHT BOAT"New Dillingham Musical Play
Seen in Philadelphia

At the Forrest Theater, Philadelphia, Charles Dillingham presented his latest musical comedy, "The Night Boat," which proved to be a worthy successor to his former hits. Anne Caldwell has fashioned an amusing book from an original farce by A. Bisson, and many of her lyrics are quite clever. Jerome Kern's music is always pleasing, and several of his numbers are sure of popularity.

The cast is uniformly good. *Louise Groody* danced gracefully and looked prettier than ever. *Hal Skelly's* brand of humor gets over easily and his dancing with Miss Groody is excellent. *John E. Hazard*, who pretends to be captain of the Night Boat to Albany in order to escape from an inquisitive mother-in-law, gets much humor out of the situations. *Ada Lewis* is the mother-in-law to perfection. *Stella Hoban* plays the young wife with charm, and sings agreeably. *Ernest Torrence* is the real captain, and *Hansford Wilson* is a dancing steward.

There is a large chorus, attractively costumed. The six girls who act as "Plot Demonstrators" and sing all about what has happened "for the benefit of those who came in late" made quite a hit. And in the "Rip Van Winkle" number sixteen wee kiddies, dressed as tiny gnomes, played a miniature game of ten-pins with the kiddies themselves as the "pins," which was greeted with an enthusiastic storm of applause from the audience.

CONN.

WHERE SHOWS ARE AND HOW THEY DID

CINCINNATI: GRAND—Eddie Leonard in "Roly-Boly Eyes" pleased big audiences week of Jan. 4-10. Leonard's style of singing is very popular with a certain element of theater-goers in Cincinnati, and he never fails to draw. **LYRIC**—"Maytime," played by an excellent company, succeeded in completely vindicating its reason for existence. Last season we saw a miserable company in it and had about decided that Eastern critics were wrong in their views. "Fifty-Fifty" follows at the Lyric, and Gillette in "Dear Brutus" at the Grand.

Goldenburg.

MONTREAL: HIS MAJESTY'S—One of the greatest treats of the season was the presentation of "Tilly of Bloomsbury" at this house Jan. 5-10. The play itself is bright, clean and wholesome—without being extraordinary—but the cast is flawless, while there are such names as George Giddens and O. P. Heggie in the cast, still the smallest member of the cast also deserves praise and should receive it. Jan. 12-17, "A Prince There Was."

Tremayne.

PHILADELPHIA: SHUBERT—"Nothing But Love," with Andrew Tombes, Marion Sunshine, Clarence Nordstrom, and Ruby Norton, has settled down for a run. **INDEF. CHESTNUT ST.**—"The Rose of China," with Frank McIntyre and Oscar Shaw, has caught on. The Urban settings have brought much praise from the press. **LYRIC**—Sam Bernard and Irene Bordoni in "As You Were" depart next week for New York. The show is cleverly worked out, with several elaborate scenes, and artistic costumes. Clifton Webb and Ruth Donnelly add considerably to the fun. **ALICE BRADY** in "Forever After" the 19th. **ADELPHI**—Florence Moore continues to caper in "Breakfast in Bed." **INDEF. BROAD-** Ruth Chatterton in "Moonlight and Honeysuckle" failed to create much enthusiasm from the press. Last week, William Collier in "The Hottentot," the 19th. New play by Victor Mapes.

GARRICK—"Three Wise Fools" seems to be well liked. **INDEF. FORREST**—One of the best musical shows of the season is the latest Dillingham production, "The Night Boat," by Anne Caldwell and Jerome Kern. It is tastefully staged and the cast includes such favorites as John E. Hazzard, Hal Skelly, Louise Groody, Ada Lewis, Stella Hoban,

Ernest Torrence, and Hansford Wilson. They are sixteen wee kiddies that capture the audience. The music is tuneful, and several numbers are headed for popularity. Last week, "Hitchy Koo," 19th. **PHILADELPHIA**—Last week of May Irwin in "On the Hiring Line." John Drew in "The Cat-Bird," 19th.

Conn.

PITTSBURGH: NIXON—"The Royal Vagabond" filled the house. Next week the "Sweetheart Shop" is booked here. **DUQUESNE**—Thurston still continues to attract large houses although in his second week here. **ALVIN-SHUBERT**—Frank Tinney in "Sometime" opened here. Next week "Saubert Gaeties of 1919" is the attraction. **PITT-SHUBERT**—William Hodge in the "Guest of Honor" is the attraction here followed by "Little Simplicity."

Latus.

SAN FRANCISCO: COLUMBIA—The Columbia had Chauncey Olcott this week in "Macushla." He is presented by A. L. Erlanger. Mr. Olcott is a favorite in San Francisco and always pleases with his sweet singing. **CURRAN**—The Curran has another good attraction in Booth Tarkington's "Seventeen." It attracted. **CASINO**—The Casino is starring Will King this week in "My Sweetie." **SAVOY**—At the Savoy "Twin Beds" played Jan. 12.

WASHINGTON: NATIONAL—George M. Cohan's pictorial musical production "The Royal Vagabond," with Robinson Newbold featured attracted large audiences. Jan. 12—"Going Up," the musical comedy derived from James Montgomery's farce, "The Aviator," opens Sunday. **GARRICK**—"The Mood of the Moon" with Alma Tell and strong support, an absorbingly interesting drama, met with extended favor at large audiences. Jan. 12—Oliver Morosco presents the Harvard prize play, "Mamma's Affairs," a comedy by Rachel Barton Butter with Effie Shannon, Amelia Bingham, Robert Edeson, Katherine Kaelred, George Le Guerre, Ida St. Leon and Little Billy. **BELASCO**—William Hodge in "The Guest of Honor," attracted large audiences. Jan. 12—Victor Herbert's new musical play, "My Golden Girl." **POLIS**—Shubert's "Gaieties of 1919," with Jack Norworth heading a fine company, played to crowded attendance. Jan. 12—Al Tolson in a second engagement of the Winter Garden success, "Sinbad." Warde.

STOCK PLAYS AND PLAYERS IN MANY CITIES

MONTREAL: ORPHEUM—The Orpheum Players presented "Yes or No?" to good business. The members of the cast as a whole gave a good account of themselves in this somewhat freakish play. Notably good work was done by Hervey Hayes and Edith Spencer. Miss Knight did good work, especially in her big scene. A. S. Byron, a new comer, scored as Mr. Hooker. Jan. 12-17, "What is Your Husband Doing?" Tremayne.

MOOSE JAW: SHERMAN—Eddie Collins Company closed a successful twenty-week engagement and goes to Ottawa, Ont., for an indefinite engagement. F. C. KLOTZ—Kentucky Belles opened an indefinite run of musical stock at this house Dec. 11. W. J. Bunge is the producer.

PHILADELPHIA: ORPHEUM—Week of Jan. 12, Mae Desmond and her players offer George Randolph Chester's play "Get-Rich-Quick Wallingford." Frank Fielder puts over the title role in pleasing style, showing a keen sense of farcical characterization. The rest of the cast give the usual good support. Jan. 19, a revival of the famous "Two Orphans" is announced. Conn.

PITTSBURGH: PERSHING—"Private Jim's Girl" was presented by Hazel McOwen Stock Company and will be followed next week by "Peggy O'Moore." Latus.

ST. PAUL: SHUBERT—"The Deep Purple," one of the most successful of the crook plays in vogue a few years ago, is showing at the New Shubert. The members of the company are proving equal to the presentation of the play. The role of Frisco Kate, reformed shoplifter, played by Nan Crawford, is the biggest thing she has done since joining the company. Harry Hollingsworth gave a convincing portrayal of a good man gone wrong. The other members of the company are capable in their parts. Pfister.

SAN DIEGO: STRAND—The Brissac Stock Company offered "Elevating a Husband" week of Jan. 4, which drew well. Miss Brissac and Fred Raymond in the leading roles scored. Myrtle Vane was again in the cast and appeared to advantage. Others who scored were Brady Kline, Eddie Lawrence, Nellie Blanchard and Maxine Isabelle Flood. The production was well staged. "A Successful Calamity" follows. Chapman.

SAN FRANCISCO: ALCAZAR—The Alcazar is offering "Jim's Girl" this week, starring Belle Bennett and W. P. Richardson. Next will be offered "Happiness." Barnett.

SCHENECTADY: HUDSON—The Hudson Players offered "The Broken Butterfly" as the fourth attraction of their engagement and the continued increase in patronage serves as the best evidence that the company has "caught on." The honors this week are evenly divided between Smythe Wallace and Corinne Cantwell. As ingenue of the company Jane Manners lends to the performance a charming personality. The other members of the company who have thus far appeared are Edith Potter, George B. Tripp, Francis Herblin, Louis Lytton and Robert Benjamin. "Fair and Warmer" will be the offering for the week of Jan. 19-24, with "Seven Keys to Baldpate" following. Sahr.

SOMERVILLE, MASS.—Capacity audiences greeted "Blind Youth" the offering week of Jan. 5 by the Somerville Theater Players. James Billings as Maurice did the best possible in a rather stilted role, while Elise Bartlett as Frances was seen to particularly good advantage. Booth Howard, who already is one of the most popular men ever in Somerville, again came through in fine style. Audrey Baird is another who appeared to good advantage as did Jerry O'Day and Geo. Wetherald. Salomia Bassee, Frederick Webber and Virginia Zollman also contributed materially. Director James Doyle arranged a flawless production. Edwards.

WILKES-BARRE: NESBITT—Week attraction Jan. 5-10, "The Woman in Room 13," a story of gripping interest well handled by the Blaney Company. Business very good. "The Common Law" will open Jan. 12. Briggs.

WINNIPEG—The Winnipeg Stock Company has secured Rowden Hall as leading man. He appeared to advantage in "The Other Wife" to a crowded house that gave him a cordial welcome. Emily Smiley joined the company a few weeks ago and is a welcome addition. Mr. Howden, the manager, has secured many Broadway successes for the season. Among others are "Please Get Married" and "Remnant." McEathron.

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MANY HEADLINERS AT RIVERSIDE

Joe Cook and Ella Shields Prove Prime Favorites

The work of Joe Cook and Ella Shields served to uphold the standard of the vaudeville performance at the Riverside theater. There were six other acts, each passably good of their kind, and some even excellent, but the songs by Miss Shields and the drolleries of Joe Cook stood out above them all in the appreciation of the audience.

Leon Errol, the old souse, broke all the statuary and crockery he could lay his hands on and is perennially funny. Libonati stood on his toes and swayed out over a xylophone. He is a master at this instrument and, unlike other xylists, played really sweet music.

Dorothy Shoemaker has a big company in a bar room in a playlet called "Life." It is a cross-section of a drive in action and gives Miss Shoemaker opportunity to point a moral and at the same time adorn the tale. With her are William Well, Bert Robinson, Hall McKean, Claude Payton and Virginia Springer.

Bothwell Browne and his Bathing Beauties trot out their 20th Century Revue, assisted by the capable Browne Sisters, after intermission. The act does not appeal to Riverside audiences in those moments where it savors too much of burlesque girly exhibitions. The Wheeler Trio open the show with a ripping set of hand-to-hand gymnastics, excellent, also, for the very evident good nature of the three Wheelers. Vera Sabina presents her "Symphony in Dance-land" at the close, assisted by Maurice Spitzer. She wears some natty costumes and wigs of varied hue and both she and her partner dance well and gracefully.

RANDALL.

MUSICAL ACTS AT THE COLONIAL

New Turns Grace Bill That Was Well Received

In offering what was termed "musical extravaganza week," the Colonial was enabled to bring a number of new acts into the house to help carry out the show idea. In this list were the new musical turn of Joseph E. Howard and Ethelyn Clark, entitled "Chin Toy," with a company numbering twenty-three persons, reviewed under New Acts, and "Last Night," headed by Earl Cavanaugh, Walter Clinton and Julia Rooney, with Cavanaugh unable to appear Tuesday afternoon, owing to illness. A review of this act is omitted at this time, as an attempt to cover it with Cavanaugh out would be doing the entire turn an injustice.

In the second part appeared the Four Marx Brothers, whose hokum and roughhouse style of stage play struck the biggest kind of favor with the Colonial crowd. Some new lines are in, with Al Shean responsible.

Sylvia Loyal opened the show and her flock of pigeons proved a novelty. The Pearson Trio was second (reviewed elsewhere) and was a surprise for the spot, holding up the

(Continued in last column)

Irene Franklin is a Winner at the Palace—New Howard and Clark Revue Shown at Colonial—Errol at the Riverside—Big Show at the Alhambra

SONGS SWAMP PALACE BILL

Little Comedy on New Program at the "Corner House"

AN overdose of songs and a lamentable lack of comedy had the Palace bill by the throat Monday afternoon. Despite the avalanche of songs the show did well notwithstanding. But a more diversified form of entertainment such as vaudeville is accustomed to would have made a much better show than the one offered this week.

Irene Franklin, the perennial Irene who has made Red Head run side by side with the entertainer, no matter where she appears, is the headlining act. And there is no use talking! Miss Franklin more than holds her own and despite the fact that she has been on the stage for some time her work was up to the Franklin standard. Truthfully Miss Irene was in wonderful voice and while her spirits are somewhat depressed through her old side vaudeville kick, Burton Green, being ill at their Mount Vernon home, she scored one of the biggest hits of her career.

George Fairman is in Green's place and doing a good job of it. Miss Franklin quickly and readily stamps herself as one of the cleverest women in vaudeville.

The Gruber-Adeline act opened and folks getting in late were sorry they did not come earlier. Reviewed under New Acts, Dunbar's Old Time Darkies started off the song whirl by putting over a solid hit, the combined voices of the four negroes being heard to good advantage.

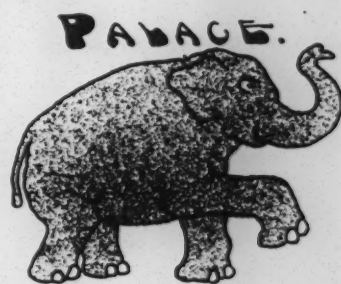
William L. Gibson and Regina Connell scored a laughing hit with Aaron Hoffman's "The Honeymoon." Although Allan Rogers was programmed to follow the skit Frank Hurst appeared instead. Reviewed elsewhere.

Emma Haig and John Waldron danced effectively. Miss Haig is a regular dynamo in stage action and displays an attractive wardrobe that includes more hats than any other feminine dancer sports today.

After intermission Ye Song Shop, with Warren Jackson and Robert Adams featured, pleased immensely. Jackson has a bully good voice while Adams shows dancing ability. Considerable local interest was attached in the work of Elita Sinclair, who appears as The Merry Widow and as The Vamp and shows capabilities. Miss Sinclair is the daughter of George Witherspoon, the automobile editor of the New York Telegram. She is attractive.

Aleen Bronson is reviewed under New Acts. After Miss Franklin came the Swor Brothers and they were the biggest laughgetters of the afternoon. Their inimitable black-faced comedy is capably worked up. The Four Danubes closed with a casting routine that proved thrilling.

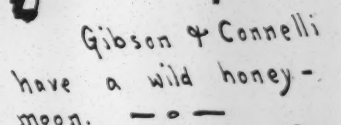
MARK.



Capt. Gruber & his intelligent beasts.



Dunbars Darkies in fine old songs.



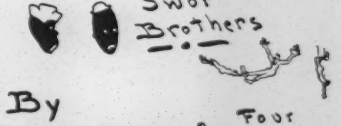
Gibson & Connelli have a wild honey-moon. Frank Hurst has a bit of jolly singing.



Emma Haig is with J. Waldron a dancing phenomenon. "Ye Song Shop" is a singing hit.



Aleen Bronson spoofing her teacher. Irene Franklin, as pleasant as always.



Swor Brothers. By Ed Randall. Four Danubes.

(Continued from first column)

show while the regulars applauded enthusiastically.

George Ford and Flo Cunningham work in "one" but get away from the stereotyped style of "man and woman teams" by the patter they have and the manner of putting it over. Ford has personality and a distinctive style that has him growing on an audience as he goes along. Their act was entertaining throughout. Just before intermission appeared the Howard and Clark act.

Walter Weems followed the Topics and was a laughing hit all the way. He's a capital monologist and when the folks were not laughing at his droll stories they were applauding his instrumental music. Walter was an unquestioned happy success. After the Marx boys had appeared, Margot, Francois and Partner and their stunts held everybody in. MARK.

ANOTHER FINE BILL AT ALHAMBRA

Harlem Responds to Good Vaudeville

The Alhambra is consistently holding to its custom of practically selling out in advance for the Monday matinee. For past weeks we have become cognizant of the fact that the S. R. O. sign is hung out at the commencement of what is generally known as the window sale at a vaudeville house—at a quarter to two. The reason for the huge Monday business is obvious. The neighborhood clientele is furnished consistently good vaudeville, the sort of vaudeville it likes and it wants to be in on the first performance also the business for the rest of the week is large.

This week the act receiving the most prominence on the bill is Toto the clown. The grotesque pantomimist is a peculiar entertainer, to say the least, and as such sometimes does not always strike the fancy of certain audiences. By this we do not mean that he ever fails to get across, but the response is frequently more subdued sometimes. But Monday was one of the occasions when he got his usual quota of response. There were a number of children in the house and he is essentially a children's comedian. The delighted squeals of the youngsters started off the laughter of their elders in more places than one.

Thomas Dugan and Babette Raymond and Sylvia Clark split the popularity honors, however. The Dugan and Raymond act has been treated at some length for the past few weeks in these pages and there is little left for us to do, in the present case, except report on the effect of their new act on the Alhambra crowd, which was all that was to be desired, to say the least. Sylvia Clark, recently seen with "Hitchy Koo," as good as stopped the show. Her anesthetic dance, a burlesque of the aesthetic splinter hunters seemed to be the best liked part of her turn, but her very individual songs were also successes.

"Flashes," a revue done with novelty, and including in its cast Doc Baker, a well known lightning change artist, Polly Walker, an unusually at-

(Continued on page 107)

COURT DECIDES WHITE RATS OFFICIALS DIVERTED FUNDS

Judge Mitchell Rules Actors' Union Is Insolvent and Surprises Mountford, Et Al.

A DECISION holding the White Rats' Actors' Union of America, with a membership comprising men and women in vaudeville, insolvent and that officers and directors had diverted \$156,478 of the union's funds, was handed down by Justice Mitchell in the Supreme Court Thursday, January 8.

Justice Mitchell's finding sustains the report of Lewis Schuldenfrei, appointed in 1917 as referee to pass on the action brought by Goldie Pemberton, a White Rat, for an accounting in connection with monies expended in the building of a union club house at 227-231 West 46th Street by the White Rats Realty Company, which was supported by the union.

Officering the Rats at that time were the late Junie McCree, William J. Cooke and W. W. Walters. The directors, who are ordered by the Court to pay the costs of the litigation, included Fred Niblo, Frank

North, Sam Morton, Johnny Bell and George E. Delmore.

Justice Mitchell in his decision made no mention by name of the directors responsible for the conversion of funds, but holds that Harry Mountford and James William Fitzpatrick had deposited \$10,478 belonging to the union, and had never accounted for it satisfactorily.

In the report filed by Referee Schuldenfrei he stated that misrepresentation was practiced by the union in announcing to its members that none of its funds were being applied to building purposes. The Rats' clubhouse cost \$202,000 and the net loss to the Rats as builders was \$146,000.

The decision handed Messrs. Mountford and Fitzpatrick the biggest surprise and their next move in the matter will be awaited with much interest by those who have been following the affairs of the White Rats.

Moquin "At Liberty"

A. Louis Moquin, a well-known orchestra leader and bandmaster, who twelve years ago was conductor at the English Opera House, Montreal, and who also directed a symphony orchestra of one hundred musicians in Sohmer Park at Montreal, who won fame as a bandmaster with the A. E. F. bands during the late war, is now in New York and "at liberty." Moquin enlisted as bandmaster of the 38th Infantry Band and was commissioned as Lieutenant while directing his band in France, which became one of the best known among the musical organizations with the Pershing forces abroad.

Harry Weber Back

Harry Weber is back from a flying trip to Havana, Cuba. On the trip Harry touched New Orleans on the way down and Chicago on the way back. Harry had no sooner paid for his United States mileage than the report went along the street that he had gone to Mexico in the hope of benefitting his health. Harry had a number of "hopes" on the trip but none were for his health.

Chicago House to Burlesque

After playing a policy of stock and traveling combinations for several years, the Victoria, Chicago, controlled by Frank A. P. Gazzolo, will become a spoke in the Columbia Burlesque wheel the latter part of this month. The last show in at the Victoria under the old booking regime will be "The Katzenjammer Kids." The initial burlesque show will be Barney Gerard's "Some Show."

Bee Palmer Still Ill

Bee Palmer is still on the sick list, according to the story around the Palace building. Miss Palmer recently collapsed while doing her act, and was forced to cancel all immediate time. She has played but little consecutive time since her opening at the Palace, owing to ill health. There is no assurance just how soon she will be able to resume her bookings.

Full on "Splits"

Walter Weems is a big favorite in Elmira. The comedian has been playing in and around New York since last August and it has been a long time since he has played Elmira. He met the upstate manager the other day who asked Weems if he was too swellheaded to play that town again and Walter said he wasn't but that he hadn't played a split week (Elmira changes twice weekly) in such a long time that he wouldn't know what to do with it. To make a long story short, the Elmira manager said he would pay Weems his salary for a full week's engagement, providing Walter changed his act when the bill switched. Weems promised, so Walter will play a full week on a split week basis. Paradoxical in one sense but Weems says he can do it.

Nan Halperin Home

Nan Halperin, who was operated upon last week in a New York hospital, was removed Sunday in an ambulance to her home in Kew Gardens so that she might be near her brother, Bernard Halperin, who is dangerously ill at the Halperin home. While Miss Halperin's condition is noticeably improved, grave fears are entertained as to the young brother's recovery. Bernard Halperin has been attending the Richmond Hill High School where he is regarded as one of its brightest and most athletic students.

Shuberts Sign Alshayne

Alshayne, who played "big time" vaudeville as the "singing beauty," is back in New York with "The Gaieties of 1919," which he joined last week on the road, the show playing the Crescent, Brooklyn, this week. Al says the Shuberts have him under a three-year contract.

Wellington Cross and Girl Act Come Into New York, January 26. Johnny Collins, Keith Booker, Laid Up With Severe Cold. Ames and Winthrop to Leave Anderson Revue for Vaudeville. Orpheum Routes Now Include New Finn & Heiman Houses. Mlle. Forbes, Famous Pianist, Headlines Palace Bill Next Week.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

I Never Knew I Had a Wonderful Wife	Nelson and Cronin
When You're Alone	Frank Farnum
Was There Ever a Pal Like You	Frank Hurst
My Baby's Arms	Westony and Cornel

Maybelle, Inc., Opening

Maybelle, Inc., of Chicago, formerly of 145 N. Clark street, will open a new Fashion Studio and Modiste Shop in the Unity Building (opposite the Court Theater) Rooms 531 to 537. Mlle. Maybelle plans a big opening in her new quarters the afternoon of January 17, calling especial attention to a mode-plate exhibit. Professional people are particularly invited to attend the "souvenir premiere extraordinary." Mlle. Maybelle is well-known among the profession for her smart frocks and costumes, and in her new establishment will naturally become known as the "Lucille" of the West, a title which is eminently her right.

Headed for the Palace

Princess Wah Letka, a full-blooded Indian princess, regarded by those who have witnessed her stage performance in telling the past, present and future as being a "positive sensation," is due at the Palace, New York, within the near future. The Princess is at White Plains this week, playing a full week there in a house that always split week shows. That she is possessed of unusual powers as a seeress is best attested by the White Plains management playing her for a full week, establishing a precedent for that house. The Princess developed her mind reading ability in the West. She comes from the tribe of Cherokees.

Knox Wilson's Plans

Knox Wilson, who closed recently as the principal comedian in one of Arthur Hammerstein's road companies of "Some Time," leaves for Chicago Saturday, where he will start rehearsal of a new vaudeville act with Louella Drew, a cousin of John Drew. Miss Drew has been off the stage for a time. She is best remembered as the ingenue in "The Burgomaster."

Act in Rehearsal

A new one-act farce entitled "A Touch In Time," by LeRoy Clemens, co-author of "Watch Your Neighbor" and "Let Tommy Do It," is in rehearsal under Lewis & Gordon's direction. The principal players are Oliver Smith, Elsie Rizer, Marshall Vincent and Reginald Faget. Lynn Overman is staging the act.

Texans in Act

Lillian Wagner has come from Texas to present a new act to local vaudeville managers. With another Texan named Tex Ellis, Miss Wagner has framed a comedy, singing, talking and dancing act.

TANGUAY BACK

Cyclonic Eva Returns to Vaudeville Stage in Cleveland

Eva Tanguay is back on the vaudeville stage. The irresistible, cyclonic comedienne made her return to the stage this week at Keith's Hippodrome, Cleveland, with Miss Tanguay having other eastern time to follow, the bookings made through the Harry Weber Agency. Johnny Collins of the Keith Exchange ratified the Cleveland booking.

Unless other plans are made Miss Tanguay will be the headline at the Palace the week of January 26.

Miss Tanguay had been reported as abandoning the stage and retiring to a newly purchased home on the Pacific Coast where she has been for several months.

Miss Tanguay is booked for the Proctor house, Mt. Vernon, N. Y. prior to her opening at the Palace.

The call of vaudeville was too strong for Miss Tanguay to resist and with the bookers amenable to paying the popular comedienne her salary the bookings for her return were made.

Dugan Gets Offer

Thomas Dugan, best known along the Rialto as Tommy Dugan, who with Babette Raymond is offering "An Ace In The Hole," a new act at the Colonial this week, is in receipt of an offer from the Shuberts to join one of their shows. The Irish comedian declined, as the offer was equivalent to the salary he is receiving in vaudeville and made no allowance for his material.

Ill With Laryngitis

Earl Cavanaugh, a principal with the new act, "Last Night," was out of the turn at the Colonial Tuesday afternoon, with an announcement by Walter Clinton that Cavanaugh was sick with laryngitis. Clinton asked the audience to bear kindly with the act while he (Clinton) endeavored to handle both his role and Cavanaugh's.

Pretty Strong Billing

Grock is at the Orpheum, Brooklyn, this week. On the stands across the river were pasted the regular sheets with the regulation bill order but carrying the line that "Grock is the funniest man in seven countries." Brooklyn might have been one of the "countries" implied.

Sought Irene Franklin

An offer was made last week by the G. M. Anderson offices for Irene Franklin, now playing vaudeville as a "single" and at the Palace this week, to join his "Frvilolities." Miss Franklin declined and will stick to vaudeville.

Seabury's Revue Booked

William Seabury, formerly Seabury and Shaw, who has been rehearsing a new act which is more of a song and dance revue than anything else, will offer it to the Broadway regulars at the Colonial next week.

New Three-Act

Jack Howard (formerly Howard and Jenkins), Joe Kane, formerly with "The Rounder," and Witt Maher have formed a new trio that is now rehearsing in New York.

SYRACUSE READY

New Keith House Opening
January 26

Arrangements were made last week for the opening of the new Keith Theater, Syracuse, N. Y., on January 26 when an eight-act bill booked via the Keith Vaudeville Exchange from Johnny Collins' books will be presented there under ceremonies that will be attended by a party of New York theatrical men.

Keith's Syracuse, is sure to cause town talk and the Keith interests have invested a lot of money in the theater and is going to give the town the best there is on the Keith books. Collins last week penciled in Belle Baker as the headliner.

Dayton Wegeforth, a Philadelphia newspaper man and who formerly managed the Grand there, has been installed as house manager.

The Syracuse opening is to be a redletter event theatrically for that city and prominent Keith office men as well as a number of agents will take in the affair.

Dockstader Resuming Route

Lew Dockstader, who was called back to his Long Island home a week ago last Monday from Washington by the illness and subsequent death of his wife, will resume his route in Chicago next week, where he plays the Palace. Dockstader has more than had his share of trouble and misfortune. Recently he recovered from a severe illness, only to lose his wife and have his fine Long Island home burn. A nephew is also quite ill with pneumonia on Long Island.

Road Call Still On

The "road call" is still on the vaudeville and combination houses in Paducah, Ky., by the I. A. T. S. E., owing to union stage trouble there. The motion picture operator is out of the Arcade which plays vaudeville. The other house is the Kentucky.

Acrobat Martell Dies

Herman H. Wallum, known professionally as Harry Martell, 61 years old, formerly a member of the celebrated Martell family of acrobats, and builder and part owner of the Empire and Casino Theaters, Brooklyn, died last Monday night at his home, Ocean Parkway and Elwood Avenue. A widow and two daughters survive.

Dellon with Richmond

Harry Dellon, formerly with the T. B. Harms Music Company, has joined the Maurice Richmond forces and has gone on the road as its traveling representative. Incidentally Dellon hops into the Richmond office in time to boom its big hit, *I Know Why*.

Lalor in New York

Frank Lalor, comedian, is back in New York after a year spent in London. Mr. Lalor, according to all reports, was a big favorite on the other side, and is returning to fill a new engagement in the Summer.

Americans in Shanghai

An American dramatic company, headed by Warda Howard, well known in films and on the dramatic stage, began a season of three months at Shanghai, China, this week.

THE NEW ACTS

Joseph E. Howard and Ethelyn Clark Co.

"Chin Toy" (Musical Revue)—33 Mins.; One and Four (Special Curtain and Draped Interior, Studio Setting)—Colonial

We take our hat off to Joe Howard. Just when the boys in knicks are putting in their youthful licks slamming the merry old jazz and shimmy acts and musical revues on the stage, that perennial stager, Josephus Howard, steps up to the bat and whales out a homer. It's at the Colonial this week. While its newness needs polishing and a judicious cutting here and there will shorten it noticeably, the new Howard and Clark act is there a city mile. And Joe isn't a bit stingy with the stage, turning it over in full area at times to Jack King (formerly of Stepp, Mehlinger and King), who does the "female prima donna bit" from the old act; Maurice Diamond, who set the Colonial crowd wild with that Russian legmania which always put him in big favor in his own acts; Ruth Reed, who shows decided dancing ability and works hard to please, and Gee Sun Ki, a real Chink, who works in the closing scene with Howard dressed up as an Oriental, who sits down to a dream as an upstage ensemble, is shown by the drawing of a curtain hiding a little boxlike space which has the company in the finale costumed to fill out the visionary picture. Howard has four boys in the company that look like part of the imitators that Frisco had at the Colonial recently. They work in for a "bit" and do it so well that it helps the act materially in scoring. Joe has picked up a brace of show girls that wear a layout of new stage clothes advantageously. They appear first in a number entitled *The World Is Mine*, which serves as Howard's introduction. Miss Clark makes her bow in an old-fashioned raiment of wealth, with the girls on in olden day outfits, Miss Clark doing exceptionally well with a number, *The Old Fashioned Girl*. A pretty duet was *Take Me Now and Make Me Understand*, which Joe and Miss Clark put over in typical musical comedy style. After Daimond had sung *I'm Lonesome for Old Broadway* and then went into that clever dance of his, the act closed with the Ching-a-Ling number, which Miss Clark sang and danced. Miss Clark never appeared to better advantage and she seems much more at home in the new act. Making all allowances for shortcomings, the act ran smoothly, but has a lot of entertainment. Looks like Joe has finally put it over. He sure has worked hard on the new act.

MARK.

Frank Hurst

Songs—17 Mins.; One—Palace

Frank Hurst plus ego plus songs plus recitations plus a few gags plus a piano player are at the Palace this week. Frank is plus also with shiny black hair, a cane and a black derby and a Tuxedo outfit. Frank is a balladist and in singing the sentimental refrains obtained stage recognition. Once he was with Bessie Clayton and at another time with Jack Wilson. Now he has an opening song saying that the reason

he is alone is that the way to get credit is to go out and get it. But Hurst in his sally for credit is like the boy who put his hand in the jar to get nuts and tried to yank out too many. He tries too much and takes too much for granted. Hurst sings and sings well but when he tries story telling and the reciting of pieces he breaks his vaudeville plate. Hurst has a nice way of offering his songs but too much of an affected style reacts. Hurst should not take himself so seriously, be more natural in his stage demien and let the audience take a little of the credit for recognizing the merit that can continue Hurst as a vaudeville single. One of his best innings was with Irving Berlin's *Was There Ever A Pal Like You?*

MARK.

Aleen Bronson and Co. (I)

Comedy Skit—16 Mins.; One (Special Drop; Schoolhouse Interior)—Palace

It's Aleen Bronson, formerly of the act of Laurie and Bronson. When Joe and Aleen decided to separate and pursue vaudeville ways "unattached," Laurie is reported permitting Miss Bronson to use the old "Watta I Care" act. Miss Bronson later decided to use a new act, with Andy Rice turning out the present vehicle entitled "Late Again." With Miss Bronson is Margaret Hoffman who portrays the schoolteacher, who is continually reminding Miss Bronson as the pupil to tell the truth. The act opens with the teacher keeping Aleen after school and reading the riot act to her about deportment and truthfulness. After an exchange of patter, with Miss Bronson doing the girl pupil after the fashion of her childish monkeyshines in the former Laurie and Bronson turn. Miss Bronson knows the teacher is sweet on the principal, Mr. Chamberlain, and says she saw him with another woman the day before. The teacher insists Aleen tell the truth. She does. Says she saw the principal put the woman on a car after kissing her. The teacher tells Aleen she can go and then writes out her resignation. Aleen discovers the letter and reads it. Then she proceeds to unravel her story by telling a fib. A letter comes from the principal saying that he was sorry he could not be with the teacher yesterday as he had to see his sister off at the station. Then comes the biggest laugh of the act when Aleen hands the teacher a bouquet which she said the man who had had 'em wouldn't care as he was dead. It is the flower gag that was such a surefire "bit" in the former Laurie and Bronson turn. Miss Bronson works hard and makes an amusing character out of the little schoolgirl. Miss Hoffman is an able and capable "straight" as the prim teacher who hands out the English like a machine gun in action. Miss Bronson is forced to become more reliant, now without Laurie working opposite, and it will be some time before she becomes adapted to her new stage surroundings. The act needs polishing and speeding up where there is quite a lull between the laughs.

MARK.

(Continued on page 107)

QUIETS GALLERY

Colonial Penny Throwers
Now Face Ejection

Determined to put a stop to the penny throwing by the gallery gods of the Colonial, the management installed Joe Lore in the upper section to preserve peace and order throughout each performance. Since Joe and several assistants have been on the job, the penny tossing has been stopped.

For a time, despite the vigilance of the house attaches the galleryites managed to toss several pennies upon a number of acts with the result that some of the turns began to dread the Colonial date, fearing a gallery disturbance. So Manager Egan got busy and appointed special police for the gallery. All is quiet now in the upper part of that house.

World Story of Card Cheat

Up and down Broadway of late has been a story that certain big men in picture circles, music publishing world and vaudeville had been heavy losers at stud poker. When the men learned that a certain wealthy manufacturer of women's wear had used marked cards one of the picture magnates up and beat the tar out of the "trimmer." Wednesday the New York World ran a first page story of the fleeing and beating, using no names but referring to the principals as "Mr. Screen, who is one of the big picture promoters and the husband of one of the prettiest and most talented stars; Mr. Flickers, of equal rank in celluloid productions; Mr. Circuit, who owns a flock of theaters; Mr. Ragg, who receives immense royalties from his song compositions, and others quite as well known in their respective line of endeavor." The World says the "rich cheat wins \$350,000 with his own marked cards." Everybody along the Rialto is mentioning the names of the men who lost to the "trimmer," but to date no affidavits or arrests have been made.

Fowler Runs Firm

Although Herbert K. Betts is no longer actively identified with the operation of the Betts & Fowler offices, Edwin Crane Fowler continues as its managing director, with the firm name to continue as heretofore. Betts has been devoting all of his time to a road production with the agency business handled by Fowler. For five years or so Betts has only been intermittently connected with the office activities. Fowler started in the agency game fourteen years ago. He now has a full and efficient force of departmental associates in the reorganized office of the Betts & Fowler firm. Players for picture projects are now engaged through the B. & F. offices as well as dramatic and vaudeville applications.

Marcus Loew, Inc., Has Site
for Newark Theater

Announcement was made by the Marcus Loew offices Tuesday that Loew had purchased a piece of property at Broad and New streets, Newark, N. J., on which the Loew theatrical interests plan to erect a theater and business block. The new house is to seat 3,000 when completed. The aggregate ground rental on the Newark parcel will be about \$5,000,000.

I N T H E S O N G S H O P



Minnie Blauman, now a member of the staff of Irving Berlin, Inc., has become engaged to Joe Zalkind, who devotes the time that Miss Blauman doesn't claim, to the printing business. Maybe this announcement doesn't mean anything to you, but it will to a small army of other birds who used their romantic imagination to picture Miss Blauman walking up with them to the polite gentleman who ties but can't untie knots. And they'll probably sit down and try to figure out how this fellow Zalkind landed her for his little "Cottage in the Bronx" act. Zalkind has an option on her heart, but he won't be able to take title to it until the fall. Miss Blauman has always been very popular with folks in the shows and musical worlds; she's had dozens of proposals from them, so it's rather surprising to see her pick a non-professional. But she's a woman. And women like to be contrary.

Clifton Crawford

is working a neat little song stunt in "My Lady Friends," which is playing at the Comedy Theater. "My Lady Friends" is a farce comedy, and about the last place in the world you'd expect to see a popular song being "plugged." And Crawford is getting away with it—so much so that hundreds of copies are sold at the door after every performance, with each bringing fifty cents.

In the show Crawford tries to convince others that he lavishes money on pretty girls with the idea of spreading a little sunshine. Then when he comes to a certain situation he sits at the piano and sings *I Want to Spread a Little Sunshine*. When he has finished with the chorus they to whom he has been singing asks him to sing the second verse. Then he asks her to sing it while he plays for her. All the while the melody is sinking into the minds of the audience. Later at an opportune moment he plays the chorus of *I Want to Spread a Little Sunshine*. By this time most of the audience are humming the chorus. When the crowd starts to leave many are singing the chorus. The orchestra continues to play the chorus until the theater is empty. Best of all, the song is really catchy. On every side one can hear people say: "Isn't it catchy!" And they back up their opinions by taking home copies at fifty cents a throw.

"Under the Apple Tree," a new act featuring John Sully of the well-known Sully family, is now playing the big time. The act was written by Darl MacBoyle, with music by Walter Rosemont.

Ethel Brooker and Louis Weslyn have a new song with Schirmer, called *Bohemia*.

Gilbert and Friedland

have refused several offers for *Afganastan*, a new fox trot, which they have just sent to press. Maxwell Silver, the general manager, had the number played for the syndicate buyers and on the strength of their orders he has ordered one hundred and fifty thousand copies as a starter. Every one who has heard the number

BY E. M. WICKES

Clifton Crawford Working Neat Little Song Stunt—Gilbert and Friedland Reject Offers for "Afganastan"—Woolworth Company Has a Problem to Solve—Stasny Flooded with Manuscripts

thinks that it will be a sensational hit. Silver said that he never heard jobbers and buyers become so enthusiastic over a number in manuscript form. Jobbers and buyers not only raved over the song, but they proved that they were sincere by ordering in large quantities.

Shake Your Little Shoulder, and *Some How I'm Going to Make You Care*, are brand new songs from the typewriter of Darl MacBoyle.

Kendis and Brockman

have a habit of writing songs as they walk along the street. The other night while they were ambling down Broadway they were trying to finish a chorus.

"I love you, dearie, I love but you," Kendis said, looking at Brockman.

"No, I love but you, and only you," Brockman returned.

They continued to hand out this sort of stuff to each other for about five minutes. As they stopped at Forty-fourth street to let some autos pass, Kendis felt a tap on his shoulder.

"Hey," said a tall stranger, "if you fellows don't cut that stuff out I'll call a cop."

Kendis and Brockman looked at each other and smiled.

Brockman handed the stranger a card. The latter looked at it, smiled, and said: "If you know of any place around here where we can get the real stuff, I'll buy."

The White Way Trio is featuring *Floatin' Down to Cotton Town* in Ned Wayburn's Revue at the Capitol Theater. The song is published by the McKinley Music Co.

Joe Davis of The Triangle Music Co., has become engaged to Miss Bertha Thalheimer, a non-professional.

Woolworth Has a Problem

to solve, owing to the fact that publishers are making thirty-cent numbers of all songs that look like hits. Unless Woolworth is able to keep hits on his counters he won't be able to get much of the trade. The Wool-

worth stores are credited with selling about twenty million copies of sheet music every year. The company gets the music at six and one-half cents a copy, sells it for ten, which nets a profit of three and one-half cents on every copy. On twenty million copies there is a profit of \$700,000. And this is no small item in the company's business.

Woolworth will always be able to get all the sheet music he wants at six and a half cents a copy, but unless he is able to keep his counters supplied with hits he will lose practically all his music trade, for the music buyers will gradually drift to the stores with hits, where they will be likely to purchase all their supplies. This is a bad situation for which no one can justly be blamed. The publishers can't make profit from ten-cent music, at least this is what they maintain, and as Woolworth can't see the wisdom of altering the fundamental policy of the organization—the five and ten-cent idea—he will be the loser. How to get hits that will sell for ten cents will give the Woolworth Company a great deal to think about. For the present he looks to be whipsawed.

Mrs. A. J. Stasny used to be a movie star before she went into the music business with Mr. Stasny. She played opposite to Crane Wilbur in some of Pathe's features.

Remick has used a picture of the Dolly Sisters to embellish one of his songs.

A. J. Stasny

has been flooded with song manuscripts from amateurs and professionals ever since he had the electric sign erected on Broadway. The scripts are delivered to him by hand, by registered and special delivery letters, and by messenger boys. Since the sign went up Stasny has been receiving on an average of 250 manuscripts a week. Now the first thing that catches your eye as you enter his office is a sign on which is printed: "No manuscripts wanted!"

J. Remick & Co. has purchased *In Your Arms* from the Richmond Music Co.

One publisher is under the impression that thirty-cent sheet music won't last. He thinks that once the present wave of prosperity lets down that people will refuse to give up thirty cents. The thirty-cent music will last if the publishers ever get the idea well established in the mind of the public. If you have what the public wants, the public will pay. Look at Clifton Crawford getting fifty cents a copy.

Byron Gay writer of the *Vamp*, *Sand Dunes*, and others, has placed a new number with The Burr Music Co., entitled *"I Like To Do It,"* and for which he has received \$1,000 advanced royalties. Milt Hagen has purchased his *My Buddy* for Daniels and Wilson Music Company.

Take Me, a delightful new song by Harry Edelheit, Clarence Senna and Monte Carlo has been accepted by the Stasny Music Company for publication.

Joe Keden is now managing the band and orchestra department for Stasny.

"Rubenville Follies" Big Hit at the Steinway Last Half

The stellar number of the vaudeville program is "The Rubenville Follies," a large company of musicians and comedians, who frolic and jazz in "rube" attire. The number won high favor last night.

The Lee Sisters, two winsome girls, show unusual ability as instrumental musicians, and were admired for their talent as well as for their beauty. Williams and Kelly, a debonaire youth and a dainty girl, scored a triumph in a sprightly flirtation dialogue and singing act.

Another favorite of the evening was Lillian Carter, a dashing girl in gorgeous gowns, who sings and dances her way into quick favor. A spirited number is offered by *Mansing and Lane*, a clever pianist and a beautiful and graceful ballet dancer.

More than casual mention is deserved by Byers and Gaynor, who appear in a capital act portraying Jewish characteristics in a humorous vein.

NURNBERG.

Moss Has Dyckman

The Dyckman Theater at 207th street and Sherman avenue, passed into the managerial and booking control of B. S. Moss with the Moss offices planning to install the same kind of policy now current in the other Moss houses. John G. Jermon has operated the Dyckman heretofore as a picture house. Moss is building two new theaters in the Bronx, one at Prospect avenue and 161st street to be called the Atlas and the other at Tremont avenue and 176th street, christened the Grant.

Harry Swift Out

Harry Swift, formerly manager of Proctor's 5th Avenue and Harlem Opera House, is out and around again, after a severe illness. Harry has decided to remain in New York and is at liberty to consider any local managerial jobs. He has had a long experience in managing theaters.

10 YEARS AGO TODAY 20 YEARS AGO TODAY

B. A. Rolfe Produces "The Leading Lady" at the Bronx.

John Ford Offers New Comedy Skit at American Music Hall.

Sarah Bernhardt Starts Vaudeville Engagements in London.

Willard Simms in "Flinders Furnished Flat" at the Colonial.

Mr. M. R. Sheedy Succeeds H. H. Feiber as Director of Independent Booking Agency.

Houdini Mystifies at Keith's Union Square.

Adelaide Herrmann Considers Varying Magic with Illuminated Dances.

Four Cohans Head Bill at Proctor's 23rd Street in "Running for Office."

Solaret Opens at Koster and Bial's on January 15.

Blanche Ring Is Prominent Feature at Keith's in Boston.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

Palace Theatre Building, New York

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THE PUBLISHERS OF DRAMATIC MIRROR

Capitol Theatre Bldg.

1639 Broadway

New York



WALTER
WEEMS
at the
Colonial
this week

Ed. Randall

I'VE FOUND THE NESTING PLACE OF THE BLUEBIRD

A HEADLINER—As a Solo, Double or Quartet—IT'S IRRESISTIBLE—

OH! MY LADY

(WON'T YOU LISTEN TO MY SERENADE)
A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET

MY SUGAR-COATED CHOCOLATE BOY

A RARE PICKANINNY SONG—WONDERFUL FOR A "SPOT"

PROFESSIONAL MATERIAL
READY

HENRY BURR MUSIC CORPORATION — 1504 BROADWAY, NEW YORK



PALACE—CHICAGO

U. S. Jazz Band Heads Good Show

The Palace bill is excellent this week with the U. S. Jazz Band as an outstanding feature. Carl Emmy and his dogs, groomed like thoroughbred horses, opened the bill. It is indeed refreshing in vaudeville to find some one who can sing the old songs. Dana Bonner, late of Chicago Grand Opera Company, scored a distinct hit. She has excellent diction and sings with expression. She deserved a better position on the bill. Bobby O'Neill, assisted by Evelyn Keller, followed in a "song and dance elopement." Bobby has a winning smile, but we infinitely prefer his dancing to his singing. Albertina Rasch in interpretative dance creations, assisted by her pupils, was pleasing. The costumes were clever and unique. The Polish Marionettes were piquant and charming. Louis Wolff filled in with a violin solo very nicely. Buster Santos and Jacque Hays, billed as the girls with the funny figures, belong more to the side show than the vaudeville stage.

The U. S. Jazz Band, thirty-five formerly enlisted Blue Jackets, with their nice fresh middies and clean-cut, boyish faces, were splendid. We simply couldn't get enough of them. Al Lydell and Carleton Macy in "Old Cronies" went very well. Lydell gives a wonderful characterization of an old Civil War veteran with young ideas. Macy makes an excellent foil for his comedy. The closing act, Billy Fern and company, was stupid. Grace King is very charming and wasted in such an act.

LEE.

MAJESTIC—CHICAGO

Charles King Heads Bill of Mediocre Quality

The Majestic has been offering good entertainment until this week which is not up to the standard. Jack Hanley, with his "funny sticks" opened and got by nicely. Greenlee and Drayton, chocolate-hued singers and dancers, follow. Aside from a bit of agile eccentric dancing their act is a fizzle. Joe Towle was the first to bring signs of any life to his hearers. Joe is one of the shining lights of this week's bill. He won the audience's sympathy at once when he confided to them that he did have a million friends in Chicago but now they've all closed. "Not Yet Marie," a musical tab, was next. William Edmunds who takes the part of Bambino, an Italian designer, does very well. William Cotton, as George Keith, talks much too fast and seems to be conscious that he is about to flit into the spotlight. The plot is thin and transparent.

Arthur Stone and Marion Hayes on fifth, put over a rube comedy act. Arthur is a regular "village durn." They pleased and deserved the applause they received.

Charlie King came on with his "Dream Stars." This act is very artistically staged, the type of act that a vaudeville audience likes—a real ticket seller. Herschel Henlere did his best to put an end to a perfect day with his "Pianofoage." Herschel's middle name is temperament, all long hair and Chopin gestures. The Randalls closed the bill.

SYTZ.

VAUDEVILLE VOLLEYS

FROM VANCE

ELMER ROGERS of the Palace has been wrestling with a severe cold.

Harry Weber spent a lot of money to get a little libation in Havana.

John Flynn, late of the "Frvolities of 1920," is shortly to be presented in a new act by the William B. Friedlander offices. Flynn has a fine tenor voice and a pleasing appearance.

Bert Levy Says

that some sweet day he will quit stage work altogether but will not go into remote retirement, as he will continue a line of outside work that will deal more or less with things theatrical. Bert in addition to working twice daily at the New York Hippodrome is writing weekly letters to English stage papers and is contributing a copiously-cartooned series of articles to a syndicate of New York publications. Levy is so busy nowadays with his writings that his stage work is becoming irksome.

Dame Rumor—the busiest old lady in the land—whispers that we must look out for the announcement of Tommy Gray's marriage. So here we are on the "LO."

Bill Bryan almost horned into vaudeville. He sure hit the first pages with his monologue at the Jackson Day party in Washington. But it didn't hand President Wilson a laugh.

If pictures were taken of the break between Bill and Woodrow at the Capitol they will call it a "split reel."

Which reminds us that those five Socialists who were ousted from their seats by the New York State Legislature, might get some satisfaction from a week in vaudeville. They would be a curiosity right now at any rate.

Ben Schaefer is at the stage door again. Just as soon as Violinsky recovers from a severe illness, Ben will be up and at 'em.

Several acts are still using "we must do our best work tonight, our agent is in the house."

All the boys around the Palace corner feel mighty sorry for Mr. Schwartz, the newsstand proprietor of the Palace stand, who recently lost his wife. It was during the holidays that Mr. Schwartz felt relieved when indications pointed to his wife's recovery. A turn for the worse resulted in death. Mr. Schwartz has a big family and her loss is irreparable. THE MIRROR extends its deepest sympathy.

By Way of Caution

to the theaters using the Weekly Topics that are recorded as being culled from the Literary Digest we are of the firm opinion that some of them need censoring for the vaudeville houses. A few that have percolated through have been a direct ridicule of the Jewish people, while others have been open and palpable campaign propaganda. Newspapers have politic tendencies and no "topic" should be directed to cause resentment with the political faith of the folks out front.

Eddie Buzzell (Buzzell and Parker) is of such diminutive size

that Eddie, when buying a "benny" or a "Hi Henry" has to sidestep the men's department. By way of illustration Eddie bought that loud overcoat in the boys' section of the Franklin Simon store.

Gilda Gray has been getting her name quite frequently in the papers of late.

Dolly Madison in the Evening Mail commented at length upon Miss Gray's appearance at the Cinderella Ball in New York this month.

Edgar Dudley now thinks so much of New York that he calls Chicago by long distance 'phone rather than spend the time indoors traveling out there. Once in a while he gets the right party by mistake.

Bob O'Donnell Was

a treasurer prior to his stepping into the personal management of one of the theaters on the Keith and Proctor list and therefore knows just exactly what the man and woman out front wants. He knows what pleases the patrons whether they be regulars or not and subsequently everybody in and around the neck-of-woods where Proctor's 125th Street Theater stands knows Bob. And no matter where one goes and knows anything about the vaudeville business he can hear a good work spoken in O'Donnell's behalf. And out Chicago way they haven't forgotten Bob by a long shot and every time one of the loop hounds breezes onto Broadway the first question is "Where can I find Bob O'Donnell?" Bob is known more or less as a Chicagoan and that recalls that over in Brooklyn the denizens that dote on vaudeville claim Bob as a native son. Bob once was a treasurer in the Percy Williams theater in Brooklyn and he was on the job so long and so courteously that he knew everybody from Charlie Ebbets down to the Brooklyn Bridge keepers. Bob thought well of everything in Brooklyn but its ball team, which won a pennant after Bob dusted the place off his O'Sullivan heels. Bob is a married man, but he keeps so perennially young, happy and good-natured that somehow or other one just pictures Bob as a boyish embodiment of life rather than the always-on-the-job, domesticated man that he is. Bob O'Donnell is regarded as one of the tried and true managerial chevaliers in the Keith Exchange. When Bob moved across the river prior to the high cost of living he became manager of Keith's Harlem Opera House, following Harry Swift at that place. When everything is said and done we will wager a New York Central ride against one of Bob's ducats that when summer rolls around that he will be rooting like mad for the New York Americans with Babe Ruth, the home run slammer, in the local batting list. Babe Ruth now looms up as a vaudeville possibility. Babe is out for the money. N. C. Granlund, of the Marcus Loew publicity staff, showed what enterprise and getup means when he arranged for the motion picture part of the recent Loew-Zukor nuptials. Granlund obtained all the space he wanted in the New York dailies.

Riverside.

The Wheeler Trio, (three, count them), are no end clever.

Libonati

plays sweet music on his hand organ.



Dorothy Shoemaker & her gang give "Life" in a prop-shop

Ella Shields sings good songs well.



Leon Errol is "The Guest" of the Riverside, & gives all his hosts a merry laugh at his antics and antiques.

Bothwell Browne & his Bathing Beauties show themselves where their costumes aint.



Joe Cook has a nowlingly funny burlesque of an entire variety show, including an augmented orchestra.

Vera Sabina, with Maurice Spitzer presents a pretty "Symphony in Danceland"

Manufactured in the Laboratories of Ed Randall. (Guaranteed 3000 miles.)

THE NEW ACTS

Pearson Trio

Dancing and Acrobatics—7 Mins.; One—Colonial

The Pearson Trio comprises two men and a woman. While the three start out slowly, dancing collectively, it is not until the woman switches to the piano on the stage and plays a dancing accompaniment with the men going through a routine of both individual and double dancing, with all sorts of acrobatics thrown in, the men keeping time throughout with their feet, that the act gets under way. Those men go through a cleverly conceived routine, and while their acrobatic work is not marvelous, it is the novel and ingenious way they have put it together. It is a continual tapping of the feet a la dancing steps, with ground acrobatics that had the Colonial regulars howling for more. MARK.

Jeanette Childs

Songs and Dances—14 Mins.; One—Kedzie, Chicago

Jeanette Childs, a diminutive single discovered in the East, opened last week at the Kedzie in a new offering. We prefer to use the superlative as to her natural charm, personality and solo ability. She is a character comedienne of the first water and has a very good control of the dialects. She has acquired a fast routine of character numbers, including *Eyes*, *Sadie Horowitz*, *My Marriuch Fell in Love with Charlie Chap*, and a tip-top ballad, *Don't You Remember the Time?* Her versatility in handling both the character and ballad numbers easily puts her in the first rank of present-day vaudeville finds and her rise to the best predicted in the near future. TOWNE.

(Continued on page 108)

VAUDEVILLE BILLS

(Continued from page 101)

tractive young lady, and Bud and Jack Pearson, nimble steppers, was well received. The split second costume changes of Baker's is by no means the only feature of the revue, but it gives the thing an unusual turn, as does the quick gown changing by the members of the personable chorus in the finale. William DeMarest and Estelle Collette offered their "trifling" talks, fancy fiddling and careless cello with the well deserved results the nonsense should get. Their comedy may be in the foolish class, but it is artistic and of the sure fire variety.

Julian Rose told of his new Buick and his troubles with its motivation, and his in-laws sprawled all over the seats expensively garbed. The monologue is quiet and its laughing response is of the quiet, chuckle kind, but it is continuous. Johnny Smali and the Small Sisters are essentially dancers, and good ones, but for some unknown reason most of their turn is given over to songs and talk. Audiences would rather see them than hear them. Tudor Cameron and Harold Kennedy were another laugh success with their original comedy song and dance turn. The Hurleys, probably Mr. and Mrs., with Mrs. Hurley doing the pyramid work in their acrobatic act, opened the bill, and those neat workers and always pleasing Four Nelsons, hoop jugglers closed. TIDDEN.

FINE BILL SEEN
AT THE ROYAL
Many Big Acts Presented at
Uptown Theater

A remarkably fine bill made up of ten acts, which, collectively, made up as entertaining a show as you would want to see, and which in the individual case of each act, none suffered lack of well-deserved appreciation. "Vie" Quinn, "Broadway's latest find," who is presented by Frank Hale in a jazz dancing act which includes as Miss Quinn's assistants Frank Farnum, George Kreer and the Memphis Five, was the feature. Next in prominence of billing was Ernestine Myers and Paisley Noon.

There is something about the name of "Vie" Quinn that is expressive. It seems to convey a "good fellow," a willing entertainer, a vivacious personality and a peculiar charm. The name fits. Miss Quinn is all this. Her spirited dancing on Tuesday afternoon was rewarded by salvos of applause and she had difficulty in getting away. Also the foot and chest work of George Kreer, in his jazz dance, was amply rewarded. Frank Farnum sang three songs, *Poor Little Butterfly*, *When You're Alone* and *Wonderful Pal*, and the Memphis Five contributed a large share to the entertainment. What we like especially about these boys is that no attempt is made to imitate Ted Lewis.

Ernestine Myers and Paisley Noon have one of the most picturesque dancing acts in vaudeville. They are splendid interpreters of terpsichorean art. Chong and Rosie Moey present one of the finest Chinese versions of American songs and dances. Their "Sweeties" number received an unusual amount of applause. Albert F. Hawthorne and Johnny Cook in a "nut" turn had the house in an uproar. It is not of the offensive kind which many such acts are.

Raymond Bond and Janet Moore have an act which is pretty and scintillating to the eye. Bobbe and Nelson triumphed with their songs and comedy. June Mills and Co. scored in "Tons of Pep". It is a mystery how June Mills carries herself about the stage in such graceful movements for a woman of her build. Smith and Austin have a vehicle which is unquestionably funny. At times, however, it seems to drag.

Of course, Ben Bernie played his fiddle and chattered to the audience in his inimitable style. Johnson, Baker and Johnson ended the show by throwing hats about in an amusing manner. TIDDEN.

ORPHEUM PROGRAM
J. Rosamond Johnson a Feature
at Brooklyn House

Grock, the famous clown from across the big pond, leads the bill at the Orpheum this week. He seems capable of doing everything. He plays piano, violin and concertina, sings, dances and does acrobatics. Besides that he is assisted by a violinist whose violin playing is an act all by itself.

J. Rosamond Johnson and his Jazz Five Entertainers played and sang some syncopated songs that were well applauded. Then they played a jazz number that could have been played better, but it served its purpose by giving the act a Garrison finish.

Thos. Swift and Mary Kelly gave a clever bit of entertainment with their talking act. Miss Kelly also sings well and they received their share of applause.

Jean Adair and company presented a sketch called "Ella Comes to Town." The story is built around two old people who come to a notorious cafe. The proprietor tries his best to trim them, but they upset matters somewhat.

Melnotte and Leedom went through an affair billed as artistic nonsense and that is just about what it was.

Lloyd and Christie, two southern comedians, scored with their funny chatter and southern dialect. They were well applauded and surely deserved it.

Alf. W. Loyals dogs were successful with their method of entertaining and started the show well.

Nina Payne, another headliner, danced cleverly. Her most popular dance seemed to be the Cleopatra Cakewalk, in which she does some remarkable work with her hands. Rekoma closed a good show with some fancy stunts done on his hands. He held the audience until the last drop of the curtain despite the lateness of the hour.

HUSTED.

SHORT VAUDEVILLE
BILL AT 81ST ST.
Big Picture Cuts Down Length
of Acts

The bill at the 81st Street Theater features the big "Male and Female" picture which is an unusually long film. Therefore the vaudeville portion of the bill was necessarily somewhat shorter than is the custom at this house.

Black and White, a pair of Englishwomen, offer a more or less different acrobatic act as an opener, and are followed by Nelson and Cronin in second spot. Vinie Daly is programmed but for some reason is not appearing, the above mentioned pair taking her place. They drew one of the best hands of the bill Monday afternoon. They have an ingratiating manner of putting their songs across, and for the main have chosen pretty good songs. Among them are *I Never Knew I Had a Wonderful Wife Till the Town Went Dry*, *Carolina Sun*, and *They May Be Old But They Want to Be Loved*.

George N. Brown and Company are number three with their familiar walking act called "Pedestrianism." Some changes have been made since last season, the principal one being the introduction of a female walking champion who raced with Brown instead of "Master" Weston at the Monday matinee.

Bert Hanlon, the "modern philosopher," scored a whopping hit in next to closing place. His line of intimate conversation proved to be especially pleasing, and constant ripples of mirth floated around the house. He was recalled for an epilogue. His Liberty Loan speech, is of course, the item of prime interest.

Anatol Friedland, with the capable assistance of Alma Adair, Emily Fitzgerald and Neil Mack, make of "Musicland" a very successful revue. Mr. Friedland's songs are attractive in themselves and the very good treatment they receive at the hands of the cast adds a lot. MARTIN.

BUSHWICK BILL

Grock and Sheila Terry Share Honors

Tozart opened in his playlet, "The Vagabond Artist," and made some good pictures. Lilly Lena, English comedienne, followed in an act of songs, most of which were her own selections from England. *Bad Boy* was probably the best liked. Tom Nawn & Co. in "Pat and the Genie" was a good comedy, full of Irish wit, and was well received. The Three Rubes, Bowers, Walters and Crocker, proved a remarkably good jigging scene. All three are very clever on their feet, also at tumbling, and while in progress they succeeded in getting the audience up to a pitch and held them there until their final exit.

Grock, headlining, proved to be a very good clown, although a trifle over-heralded. If his act had not been so highly written up the audience probably would not have expected so much. However, as it was, it was a very pleasing act and went over well. Somah, the woman who can tell anything, proved to be very good in her style of work. Spencer and Williams, in "Putting It Over," *Worth While Waiting For*. Sheila Terry in "Three's a Crowd" was about the best on the bill, a very clever musical romance written by Wm. B. Friedlander. The dancing was very good, Miss Terry being a neat toe dancer. She had with her Harry Peterson and Gattison Jones, who could also dance and sing very well. Wille Brothers closed the show with some gymnastic stunts and equilibrium features. HUSTED.

STATE LAKE—
CHICAGO

Aileen Stanley, Mme. Ellis and Others Score

The State Lake has an extremely smooth running bill this week. It would be quite difficult to pick the act of the greatest merit.

The Three Regals gave an unusual exhibition of muscular and dental strength. Following were Harry Masters and Jack Kraft, who have just stepped over from the Palace, and who are extremely clever, and deserved every bit of the applause they received, which was quite some. Claire Vincent, supported by Frank H. Gardner and company, followed in a most original and unique sketch. Following were the three clever gobs captioned as the Ja-Da Trio. They received their greatest appreciation singing. *Daddy, You've Been a Mother to Me*. Madame Ellis, with her telepathic mystery act, created much amusement and wonder. Aileen Stanley followed in a series of songs exceptionally well chosen. Next came a singing and dancing act, "Nursery Land," which served principally to demonstrate Katharine Andrews' dancing. It might have been better if the singing had been omitted. John Regay and Lorraine Sisters closed in a song and dance number which should be speeded up. TOWNE.

Dave Lewis at Central

Dave Lewis is now managing the Central, succeeding Walter Rowland, who had been at the house since it opened.

WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of January 26th in Parenthesis—

NEW YORK: ALHAMBRA—Wheeler Three; Morgan Co., Beatrice; Trux & Co., Helen; Wheaton & Carroll (Buf., Shea); Ardiel Co., Franklyn. COLO. NIAL—The Magleys, Demarest & Collette (Phila., Keith); Four Melody Maids; Toto; DeWitt, Burns & Torrence. RIVERSIDE—Rae E. Ball & Bro. (Bklyn., Orph.); Bobbe & Nelson (Balt., Maryland); Chong & Moey; Langford & Fredricks; Johnson, Baker & J. (Prov., Keith); Held & Co., Anna Jr. ROYAL—Rogers, Alan; Gruber's Animals (Bklyn., Orph.); Zomah (N. Y. River.); Astor, A. & E.; Rockwell & Fox; Martin & Frabini.

BROOKLYN: BUSHWICK—Sabina, Vera (Wash., Keith); Mills & Co., June; Lloyd, Alice (N. Y. AL.); McFarlane, Geo. (N. Y. AL.); Adair & Co., Jean (Bos., Keith); Delmar & Kolb. ORPHEUM—Libonati; Farr & Farland; Gillette Co., Lucy; Fallon & Brown; Cook, Joe (Buf., Shea); Franklin, Irene; Columbia & Victor.

BALTIMORE: MARYLAND—Gray, Anna (Bos., Keith); Juggling Nelsons (Phila., Keith); Spanish Revue (Bklyn., Orph.); Bernie, Ben (Toledo, Keith); McLellan & Carson; Swor Bros. (Phila., Keith); Shields, Ella; Ryan & Healy; Berk & Sawm (N. Y. AL.).

BOSTON: KEITH—Dunedin, M. & J. (Lowell, Keith); Phillips, Sidney; Hergere & Co., V. (N. Y., River.); Kranz & LaSalle (Bklyn., Bush.); Juliet (Bklyn., Bush.); Curzon Sisters (N. Y. Royal); Payne & Co., Nina; Stiles, Vernon.

BUFFALO: SHEA—Hamilton, Alice; George, Edwin; Page, Hack & Mack; Creole Fashion Plate; Jones & Greenlee; Herbert's Dogs; Seeley & Co., Blossom; Baker & Co., Bert. (All to Toronto, Shea).

CINCINNATI: KEITHS—A fairly well-balanced bill pleased good sized houses all week despite inclement weather. Juno Salmo opened with a contortion and trapeze stunt performed in an elaborate setting. Bobby Van Horn had some clever talk and sang in a way that got over big. Robert Hyman and Virginia Mann were entertaining in their clever little sketch "5,000 a Year." William Hallen and Ethel Hunter proved to be real fun makers. Jimmy Hussey, assisted by Edna Burton and a splendid cast of entertainers headed the bill in a police travesty entitled "Move On." As a "shimmy" act it was a scream. Val and Ernie Stanton proved as entertaining as ever as the minister and the choir boy in English quips and songs. The program closed with Johannes Josefsson and his original Icelandic "Glima" Company in a wonderful demonstration of self-defense tactics.

Week of January 19—Brooks & Co., Alan (Pitts., Davis); McMillan & Co., Lida (Indp., Keith); Countess Verona; Breen Family (Grand Rap., Emp.); Baker, Belle (Louis., Keith); Potter & Hartwell (Grand Rap., Emp.); Borden & Co., Ed. (Louis., Keith). Goldenburg.

CLEVELAND: KEITH—Roth, Dave; O'Neil & Keller (Grand Rap., Emp.); Dyer & Co., Hubert (Det., Temp.); Corson Oct., Cory Y. (Youngtown, Hdg.); Wirth, Pipp Co., May (Pitts., Davis); Morton Co., J. C.

COLUMBUS: KEITH—Santos & Hayes; Jazzland Navy Oct.; Sully & Houghton; Leonard & Co., J. & S.; Lillian & Twin Bros.; Rogers, Billy; Salmo, Juno.

DAYTON: KEITH—Morris, Elida; Pielert & Schofield; Kelly & Co., Geo.; Hunting & Francis; Palmer & Co., Bee; Howard, Bert; Kiss Me; Novelty Clintons.

DETROIT: TEMPLE—Ingles, Jack; Murray, Elizabeth; Heart of Annie Wood; Berry, Mr. & Mrs. J.; Bailey & Cowan; Carmen, F. & E.; Nathan Bros.; Greenlee & Drayton. (All to Rochester, Temple).

ERIE: COLONIAL—Raymond & Schram; Surprise, Mrs. W. (Syracuse, Temple); Daley, Vinie (Cleve., Keith).

GRAND RAPIDS: EMPRESS—Brendel & Burt; Lavier, Jack; Zardo; Morris & Campbell; Hussey & Co., Jas.

HAMILTON: KEITH—Buzell & Parker (Buf., Shea); Fenton & Fields; Kellam & O'Dare; Latell, Alfred; Three Danoise Sisters; Nestor & Vincent.

INDIANAPOLIS: KEITH—Herman & Shirley; Lions, Winstons W. (Louis., Keith); Hallen & Hunter; Olsen & Johnson; Great Richards; Glason, Billy (Louis., Keith); Reilly & Co., Larry (Louis., Keith).

LOUISVILLE: KEITH—Berrens, Fred; Herman, Mmc.; Brower, Walter; Brenner, Dorothy; \$5000 a Year; Henry's Pets, Chas.; Clayton Co., Bessie (Cincin., Keith).

LOWELL: KEITH—Adair, E. & E. (Port., Keith); Primrose Four (Port., Keith); O'Meara, Tim & Kitty (Port., Keith); Duval & Symonds; Nolan & Nolan; Black, White & Useless; Joyce, Jack.

MONTREAL: PRINCESS—Valerie Bergere in "The Moth," an interesting sketch well played, was the head-liner. Creole Fashion Plate also was a capital item. Emma Stephens, singer, Alfred Latell, animal imitator; Fenton and Fields, black-faced comedians; Nelson and

Vincent, Kellan and O'Dare and the Danoise sisters complete an excellent program. LOEW'S—Trovato the Violinist, is a good headliner. Mrs. Geo. Primrose and her Minstrels proved a favorite number. Mildred Rogers in songs and dances, Howard Martello ventriloquist, and Jack Moor, wire trio, are other items.

Week of January 19—Dobson & Co., Frank; DuFor Boys (Hamil., Keith); LaToy Models (Hamil., Keith); Reed & Tucker; Dancing Dorans; Wallace & Co., Fred. Tremayne.

PHILADELPHIA: KEITH'S—Artie Mehlinger and George Meyer put over three of Meyer's latest numbers and sang a medley of former hits, each one bringing a burst of applause. Alice Lloyd sang several English comedy songs, ending with her old one, "Splash Me." Henri Scott, the bass-baritone, showed his excellent voice to advantage. A Wynter Smith accompanied with much care and skill. George Whiting and Sadie Burt had a new edition of "Song-sayings." Victor Moore with Emma Littlefield gave the bare stage stunt "Change Your Act," which caused much hilarity. George Whiting appeared in street clothes to add an air of informality. The act went over big. Claude and Fannie Usher in the "Bide-a-wee Home" mingled sentiment with laughter very successfully. George Yeoman and an imaginary "Lizzie" was amusing in his description of the trials of the first visit to an Automat. The Novelty Clintons opened with extraordinary hoop jumping. The Chandon Trio closed in aerial acrobatics.

Week of Jan. 19—McGivney, Owen (Wash., Keith); Ford & Van; Terry & Co., Shelah (Balt., Maryland); Mehlinger & Myers; Once Upon a Time; (Cleve., Keith); Loyal's Dogs, Alf; Bar-bette (Balt., Maryland); Meroff & Co., Luba; Ford, Margaret. Conn.

PITTSBURGH: DAVIS—Mme. Olga Petrova made her first personal appearance on the Pittsburgh stage in years. She was well received, and her costumes were striking. J. C. Nugent, monologist, Moran & Wisner, deft jugglers of hats; Jack Norworth, presented Jay Dillon and Bettie Parker. Val and Ernie Stanton, Bert Baker and Anna D. Mullen, Charles Raymond and Paddy Baker, Elmer El Cleve, Coleman and Harris and Sip and Taylor, were the acts on the bill here this week. LYCEUM—Barron & Burt in "Shut-Up" were a hit here. John E. Henshaw, a musical comic with Grace Avery were also well received. Jazz syncopation was introduced by Peppino and Perry and color evolutions by Janet and Warren Leland. Stafford & De Ross did a clever dancing act.

Week of Jan. 19—Herline, Lillian (Erie, Colo.); Frazer, Enos (Erie, Colo.); Friedland Co., Anatol (Cleve., Keith); Stanley & Birnes (Youngs., Keith); Martin & Webb. Latas.

PORTLAND: KEITH—McWalters & Tyson; Brown, W. & H.; (Lowell, Keith); Grew & Pates; Daisy Nellis (Lowell, Keith); Innis & Ryan (Lowell, Keith); Ash & Hyams.

PROVIDENCE: KEITH—Dotson; (Bklyn., Bush.); Rooney, Bent & Co.; Permae & Shelly; Nelson, Grace; Rempole & Co., B.; Gardner & Hartman; (Usher, C. & F.; ReKoma; Margo & Francois.

ROCHESTER: TEMPLE—Rome & Cullen (Mont., Prin.); Adolphus & Co.; Stone & Kalisz; Camillas Birds (Mont., Prin.) Crawford & Broderick; Embs & Alton; Whipple, Huston & Co.; Breen, Harry.

TOLEDO: KEITH—Brack & Co., Wm.; Diani & Rubini; Nugent, J. C. (Colum., Keith); Magic Glasses (Dayt., Keith); Kennedy, Francis; Rice & Werner (Dayt., Keith); Farrell & Co., Alf. (Colum., Keith); Transfield Sisters.

TORONTO: SHEA—Kharum (Det., Emp.); Bard, Wilkie (Mont., Prin.); Great Johnson; Emmett, DeVoy & Co. (Det., Keith); Archer, L. & G.; Wilton Sisters (Mont., Prin.); Girdle & Co., Lola.

WASHINGTON: KEITH—Errol & Co., Leop. (Balt., Maryland); Reynolds & Donegan; Petrova, Olga (Phila., Keith); Lloyd & Christie; Sylva, Margareta (C., Keith); Worden Bros.; Vadi & Gyi; Tilton, Corinne.

WILMINGTON: GARRICK—Kartelli; Chung; Evans & Wilson; Morgan & Gray; Hungarian Rhapsody; Felix & Fisher; Marie & Clark, Ann; Kennedy & Rooney (Balt., Maryland).

OTTAWA: Imhoff, Conn & Coreene (Hamil., Keith); Dickinson & Deagon (Mont., Prin.); Lady Sen Mei.

YOUNGSTOWN: HIPPODROME—Dream Stars; Sweetman Co., Wilbur; Middleton, Jennie; Moran & Wisner; Kelly, Walter C.; Cook & Perry.

Loew's
NEW YORK: AMERICAN—First half. Sinclair and Gray; Dreon Sisters; Darby and Brown; Newport and Stirk; Melody Shop; Chabot and Dixon; McGowan and Co., John; Boyle and Pepinto; Moore Trio, Jack. Second half. Three Mel-fords; Feiber and Griffin; Four Bangards. (Continued on page 109)

Fine Last Half Bill at 5th Avenue

An unusually clever bill even for the 5th Avenue, where good bills are the rule rather than the exception, was in force there the last half of last week. Sylvia Clark, late of Raymond Hitchcock's "Hitchy Koo," was of course the favorite. Her anaesthetic dance has become a vaudeville classic in a very short time, and her method of singing character songs is more than delightful. Major Jack Allen opened the show with his wild animal pictures, as full of thrills as a melodrama. His running talk proved a big help and all in all, the act was strong enough for any audience. In second place, the Dolce Sisters presented their group of songs to good returns. The act is not killed with speed but is pleasing nevertheless. One of the nicest little sketches seen hereabouts for some time is "The Fall of Eve." It is very well acted especially by the man who plays the lead, and is logical, a thing that most vaudeville farces are not. Several unduly smutty lines, and the tag line, an institution which has been out of date some twenty years, might be painlessly extracted. Dunbar's Old Time Darkies followed, and received the applause acts of their sort usually do. The four men's voices are very good, indeed. Not in a Thousand Years and Alexander's Band is Back in Dixieland were among their best songs. Senor Westony and Olive Cornell in a combination of piano playing and singing, stopped the show cold. Miss Cornell was particularly well liked, her clear, true coloratura voice scoring with every number. Best liked was her medley of popular songs including Tell Me and My Baby's Arms. Sylvia Clark followed, and the Novelty Clintons, an excellent exhibition of jumping, closed to great applause. The general verdict of the house seemed to be unqualified approval.

Martin.

THE NEW ACTS

Westony and Cornell

Songs and Piano Playing—Full Stage
—15 Minutes—Fifth Ave.

Senor Westony, billed in very large letters, and Olive Cornell, billed in very small ones, succeed in offering real entertainment, the only grave criticism being the disparity in the billing. No amount of mere size can ever make it senor the star of the act when it is Miss Cornell who offers the better value. Her voice is remarkably true and clear as a bell. Of the coloratura quality, it is adapted to work which contains much more fireworks than Miss Cornell calls on it for. It is undoubtedly flexible, but has that rare quality among coloraturas, sweetness. Westony is a master of hokum. His foreign accent is "a bit thick," and fails to score as comedy because of its studied intention to do so. Also the music he offers is anything but musical. It may require a great deal of virtuosity—indeed it certainly does—to play to play La Marsellaise with three fingers, God Save the King with three more, and Yankee Doodle with the remaining four, but its musical qualities are subject to grave question. This trick of playing several tunes at once is the main portion of it senor's program, though he opens with a fantasia on "Carmen" in a remarkable fortissimo. One of his technical skill and probable general musicianship should assuredly offer a more musically routine, with the stunts thrown in if necessary. The house responds to Miss Cornell's really musical efforts with more vigor than to Westony's tricks, which should prove something. The only fault to find with Miss Cornell is that she is inclined to overdress, a thing which is not difficult for one of her slight build.

Martin.

Thomas E. Shea and Co. (3)

"Spotlights" (Scenes from Famous Plays)—23 Mins.; Interior (Special Effects)—5th Ave.

Dramatic acts as a rule have their ups and downs in vaudeville. It is needless to add that songs and dances have always led the way with the trend of the times overshadowing the better things of life by ribald lyrics, nuttish comics, slowmoving clowns, jazz bands, and shouder-shaking women but when a sterling actor like Thomas E. Shea comes along and in less than half an hour gives one effective scenes from three famous plays, vaudeville should extend wide open arms and welcome him enthusiastically. Shea is indeed a dramatic treat. A masterly actor, scholarly, a stickler for diction and finesse, Shea in his present turn, makes every minute of his stage work interesting, entertaining and worth while. In succession he offers big climaxes from such pieces as "Cardinal Richelieu," "The Bells" and "Dr. Jekyll and Mr. Hyde." Shea does each character with as much study, attention and care as though he were doing the "bits" with a big production. At the 5th Avenue where they slip in and out at intervals the audience sat transfixed until the end, when Shea was applauded enthusiastically. Shea in putting heavy characters into vaudeville has struck a happy medium and while other acts may think twice before following his clever acting in tragic roles, Shea does not tire you and neither does he overact. His company gives him faultless support but it's Shea's individual acting, pronunciation, diction and enunciation that prove a vaudeville treat. We expected to pass some restless minutes with Shea's dramatic types but sat so fixedly and enthralled that we could have seen more of his capable work and enjoyed it.

Mark.

Zardo and Hall

Musical—11 Min.; One—23d Street

Not being crystal gazers or any other manner of seer we are unable to determine which of the Misses Zardo and Hall is the violinist and which the pianist. We wanted to know for the reason of saying that Miss — is a very fine violinist and besides an attractive young lady. However, their program is at present not quite suitable to family theaters, a condition easily remedied. They have a majority of semi classical and classical numbers in their program, when they should have the greater portion popular numbers. When they make this change they will undoubtedly be very successful in an early spot.

Tidden.

Ezumo Brothers

Acrobats—9 Mins.; Full Stage
(Special Set)—23d Street

The two Ezumo Brothers are Japanese acrobats with a routine of tricks which may not be entirely original but, nevertheless, very interesting and hazardous. They work rapidly and use a special full stage set that is picturesque. They will certainly do as an opening turn.

Tidden.

(Continued on page 111)



Rae; Chief Little Elk & Co.; Zelaya; Wilson-Aubrey Trio; Moore, George; Henry & Moore; Allen & Co.; Tommy; Montrose, Belle; Gordon & Day.
WILKES BARRE: POLI—Jan. 19. First half. DeVoe & Statzer; Three Manning Sisters; D'Avigneau; Celestials; Anger & Packer; Great Richards. Second half. Monde; Evans & Sydney; The Cat; Otto & Sherman; Three Kundles.
WORCESTER: PLAZA—Jan. 19. First half. Lee, Sam; Pitsor & Daye; Boyer & Co.; Nancy; McAuliffe, Jack; Nestor & Sweethearts, Ned. Second half. Carpos Bros.; Rena & Florence; Snitz, Moore & Gladys Sears; Orpheus Comedy Four. POLI—Jan. 19. First half. Waak & LeWand Sisters; McCabe Robinson Trio; Blondy & Co.; John S. Second half. Gleason & Co.; Helen; Nelson & Cronin.

Boston Keith

BANGOR: First half. Reese and Edwards; First, Barney; Wilkolia & Kaha-Kalaw; Three Syncoated Misses; Collier & DeWald. Second half. Onri, Archie; Martindale and Young; Clair Sisters; Longacre Trio; LaToy Bros.
BATH: OPERA HOUSE—First half. Claire Sisters; Lapine and Emery; to fill. Second half. Lorimer and Carbery; Keefer and Alberts; Gibson, Jack and Jessie.
BOSTON: BOSTON—Arenty Bros. Irving and White; Kimberley and Page; Klass and Termini; Janis Revue, Ed.
BROCKTON: STRAND—First half. Dixon and Mack; Mathews and Ayers; DeDeviit, Kelly and Quinn; Rosener, Geo.; Kane, Morey and More. Second half. Piquo and Fellows; Murphy and Klein; La Petite Jenny and Co.; Largee and Snee; Jackson, Taylor and Co.
DORCHESTER: CODMAN SQ.—First half. Stanley and Dale; to fill; George and Co.; Gertrude; to fill. Second half. Austin and Allen; to fill; Gilbert and Saul; Mang and Snyder Jan. 18; Three Syncoated Misses; Pingree and Co.; Helen. FRANKLIN PARK—First half. Kishi Bros.; Second half. Lewis, Cleo; Marshall and Covert; Jan. 18: Pingree and Co.; Helen; Three Syncoated Misses.

FITCHBURG: COLONIAL—First half. Mertens and Arena; Gray and Norman; Dailey and Co.; Bob; Paramo; Johnson, J. Rosamond. Second half. Travis, Warren Lincoln; Hurst and DeVar; Holmes and Holliston Bernard and Ferris; Petticoat Minstrels.
HALIFAX: ACKERS—Jan. 24. The Reubens; Lannigan and Woods; Mowatt and Mullen; Anthony; Jean and Jacques. STRAND—Jan. 24. Brown and DuMont; Princess Nai Tai Tai; Gems of Art; Duncan, O. A.; Travilla Seal and Girlie.
HAVERHILL: First half. Leroy and Alexander; Murphy and Klein; Pearson Trio; Largee and Snee; Mammy's Birthday. Second half. Gaynell and Mack; Swor and Westbrook; McCarthy and Sternad; Armstrong and Stanton; Six Kirksmith Sisters.

LAWRENCE: EMPIRE—Piquo and Fellows; Bock, Geo.; Swor and Westbrook; Fixing the Furnace. Second half. Dixon and Mack; Ring, Florence; Murray Voelk; Mammy's Birthday.
MANCHESTER: PALACE—First half. Arlington and Co.; Mildred; Hurst and DeVar; Brower Trio; Wheeler, Bert and Bemy; Petticoat Minstrels. Second half. Leroy and Alexander; Gray and Norman; Dailey and Co.; Bob; Mathews and Ayers; Johnson and Co.; J. Rosamond.
NEWPORT: OPERA HOUSE—First half. Mang and Snyder; Reaves, Roe; Holmes and Holliston; Nadel and Follett; Playmates. Second half. Parker Trio; Markee and Montgomery; Armstrong and Co.; Will H.; McRae and Co.; Tom; Schepps Circus.
WALTHAM: WALDORF—First half. Crystal, Joe; Herbert and Binet; Marshall and Covert; Scamp and Scamp. Second half. Hale and Bro.; Willie; George and Co.; Gertrude; Nadel and Follette; Bremen and Bro.; Peggy.
LYNN: WALDORF—First half. Travis, Warren Lincoln; Kane, Agnes; Armstrong and Co.; Will H.; Emmett and Moore; Bernard and Ferris; Bremen and Co.; Mildred; Herbert and Binet; Crystal, Joe; Brower Trio; Wheeler, Bert and Betty; Playmates.

Chicago Keith

BATTLE CREEK: BIJOU—1st half: Peters & La Bout; Loos Bros.; Barry, Lydia; Brown's Highlanders; Ebs, Wm.; Three Jahns; 2d half: Francis & Phillips;

Hayes, Brent; Maryland Singers; Lyons, Jimmy; Borsini Troupe.

BAY CITY: BIJOU—1st half: Two Kanakas; Whitman & Co.; Mable; Adams & Thomas; Mathews & Co.; Ezra; Ahearn, Dan; Everest's Monks; 2d half: Jap; Fox & Mayo; Honor Thy Children; Barry, Lydia; Resista.

BRANTFORD: TEMPLE—1st half: Naomi, Sam K.; Rome & Wager; Chisholm & Breen; Two to Fill; 2d half: The Yaltos; Four to Fill.

CRAWFORDSVILLE: STRAND—2d half: La Petite Revue; Lewis, Fred; Mason & Co.; Myrtle; Kilkenny Duo; One to Fill.

FLINT: PALACE—1st half: Jap; Holmes & Wells; La France Bros.; Maryland Singers; Fox & Mayo; Cromwells, the; 2d half: Two Kanakas; Beck & Stone; Ebs, Wm.; Cantor's Minstrels; Okaland, Will; Three Jahns.

FT. WAYNE: PALACE—1st half: Monroe & Grant; Ronair & Ward; Harvey, Haney & Grace; Ward & Wilson; In the Dark; Patricola; Teddy, Alice; 2d half: Conchas, Paul Jr.; Bell & Arlis; Reiff Bros.; Bronson & Baldwin; Gotez, Coleman; Belclaire Bros.
JACKSON: ORPHEUM—1st half: Francis & Phillips; Lewis, Fred; Among Those Present; Rogers, W. & Mary; Sorrento Quintette; 2d half: Peters & Le Bout; Loos Bros.; Jeanette Childs; Brown's Highlanders; Byal & Early; Cromwells, the.

KALAMAZOO: REGENT—1st half: Bell & Eva; Hayes, Brent; You'd Be Surprised; Childs, Jeanette; Byal & Early; Degnon & Clifton; 2d half: Dewitt, Young & Co.; Thelma; Among Those Present; Lee & Bennett; Cooper & Richardo; La France Bros.
KINGSTON: G. O. H.—2d half: Ladd & Shannan; Lester & Co.; Al.; Romaine, Powers & Delmere; Celinas Circus.

KOKOMO: SIPE—2d half: Lady Alice's Pets; White, Bob; Ronair & Ward; Harvey, Haney & Grace; Girls of Altitude.
LAFAYETTE: FAMILY—2d half: Ballyhoo Trio; Cigarbox Lindsay; In the Dark; Cleveland, C. & M.; Teddy, Alice.
LANSING: BIJOU—2d half: Fonda Trio, Mabel; Bell, Arthur & Leah; Sorrento Quintette; Rogers, Will & Mary; Everest's Monks.

LOGANSPOUT: COLONIAL—2d half: Carletta & Lewis; Makerenka Duo.
MUSKEGON: REGENT—1st half: Dewitt, Young & Co.; Lee & Bennett; Robert & Robert; Burns & Wilson; Byron Bros. & Saxo Band; 2d half: Carletta & Lewis; Many & Hall; Chisholm & Breen; Ward & Wilson; Monroe & Grant.

OWOSSO: STRAND—2d half: Ahearn, Dan; Holmes & Wells; Robert & Robert.
PETERBORO: G. O. H.—1st half: Same as Kingston.

SAGINAW: JEFFERS STRAND—1st half: Fonda Trio, Mabel; Wright & Davis; Beck & Stone; Honor Thy Children; Lyons, Jimmy; Cantors Minstrels; 2d half: Whitman & Co.; Mabel; Mathews & Co.; Ezra; Nelson, Alice; You'd Be Surprised.

Orpheum

CALGARY: ORPHEUM—Jan. 19-21. Ruegger, Elsa; Kenny and Hollis; Duffy and Caldwell; For Pitty's Sake; Wheaton and Carroll; Pisano Co.; Lucille and Cockie. (Same bill plays VICTORIA, 22-24.)
CHICAGO: MAJESTIC—McCane and Co.; Mabel; Laurie, Joe; Robins; Remple and Co.; Harriet; Avey and O'Neil; Ames and Winthrop; Collins and Hart; Finlay and Hill; Kanazawa Boys. PALACE—Sharrocks, H. and A.; Stanton, V. and E.; Seven Honey Boys; Lee and Cranston; Mullane, Frank; Trio, La Mont. STATE LAKE—Samuels, Rae; Keeler and Co.; Mason; Tango Shoes; Desval, Olympia; Yvette; Slayman Ali's Arabs; Byrnes and Gehan.
DENVER: ORPHEUM—Lambert and Ball; Price Co.; Geo.; Rigoletto Bros.; Cullen, Jas. H.; Cartmell and Harris.
DES MOINES: ORPHEUM—Wards, Casting; O'Donnell and Blair; Gould, Venita; Rock and Girls, Wm.; Kitzer and Reaney; Dunbar's Salon Sing; Musical Hunters.
DULUTH: ORPHEUM—Kennedy and Nelson; Buffet Co.; Bruce; Jolson, Harry; Santry and Band, Henry; Marino and Maley.
KANSAS CITY: ORPHEUM—Werner Amoros Tr.; West Co.; Arthur; Green Co.; Harry; Coleman, Claudia; Nesbit Co.; Evelyn; Richards, Chris; Radjah, Princess.
LINCOLN: ORPHEUM—Hoffmann, Gert; Meredith and Snoozier; Fox and Ward; Jerome and Herbert; Watts and

Hawley; Beginning of World; Cellos, Van.

LOS ANGELES: ORPHEUM—Ford Sister and Band; Gallagher and Martin; Evans Co.; Ernest; Osterman, Jack; Montgomery, Marshall; De Mar, Grace; Howard's Ponies; Hyams and McIntyre.

MEMPHIS: ORPHEUM—Mayhew and Taylo, Stella; Tannen, Julius; Sweeties; Burt and Rosedale; Gascoignes, Royal; Doner, Ted.
MILWAUKEE: PALACE—Towle, Joe; Taylor Co.; Farrell; Stone and Hayes; Morris, Will; Bonesetti Troupe. MAJESTIC—U. S. Jazz Band; Ellis, Mme.; Nichols, Nellie; Mann, Ben and Hazel; Masters and Kraft; Martelle; Hanley, Jack.

MINNEAPOLIS: ORPHEUM—The Man Hunt; Window, Muriel; Bradley and Ardine; Morton, Ed.; Zarrell Co., Leo.; Lightners and Alexander.
NEW ORLEANS: ORPHEUM—Sam Co., Long Tack; Burkhardt, Maurice; Stephens and Hollisters; Savo and Co., Jimmy; King Co., Rosa.

OAKLAND: ORPHEUM—Nazarro and Band, Nat; McDermott Co., Billy; Roy and Arthur; Gabriel Co., Master; Black and O'Donnell; Duttons, The; Stein and Philli, Hudler; Marmein Sister and Schooler.
OMAHA: ORPHEUM—Samaross and Sonia; Phina and Co.; Indoor Sports; Netta, Jo; Shirley and Band, Eva; Shaw, Liban; Bostock's Riding School.

PORTLAND: ORPHEUM—Lyons and Yocco; Hall, Bob; Budd, Ruth; Brice and Co., Lew.
SACRAMENTO: ORPHEUM—Jan. 19-21. Edwards and Co., Gus; Travers and Douglas; Sale, Chic; Kay, Dolly; Arnaut Bros.; Bensee and Baird. (Same bill plays FRESNO, Jan. 22-24.)

ST. LOUIS: ORPHEUM—Not Yet Marie; Lydell and Macey; Creole Fash. Plt.; Stanley, Aileen; Emmy's Pets, Karl; Ergotti's Lillip.; Trio, Ja Da; Regay and Lorraine Sister.
ST. PAUL: ORPHEUM—Ciccolini, Melody Garden; Lynn and Co.; Basil; Whitfield and Ireland; Lo, Maria; Pickfords, The; Kennedy Co., Jack.

SALT LAKE CITY: ORPHEUM—Overseas Revue; Connolly, Mr. and Mrs.; Barnes, Stuart; Stedman, Al. and F.; Frawley and Louise; Three Jordan Girls.
SAN FRANCISCO: ORPHEUM—Extra Dry; Bernard and Duffy; Four Readings; Pietro; Lachmann Sisters; Taylor Co., Eva; Wynn, Elfrieda; Four Mortons; Rickards, The.

SEATTLE: ORPHEUM—Grapewin Co.; Chas.; Renault, Francis; Steele and Winslow; Fitzgibbons, Bert; Bankoff Co., Van; Courtney, Fay.
VANCOUVER: ORPHEUM—Little Cottage; Clayton Co., Una; Hearn, Sam; Clifford, Edith; Hickey Bros.; Ford and Urma; Ishikawa Bros.

WINNIPEG: ORPHEUM—Morgan Dancers; Cooper, Harry; Jason and Haig; Marconi and Fitzgibbon; Van and Belle; Burns and Frabito.

Western Vaudeville

ALTON: HIPPODROME—First half. Boydell, Jean; Valetti's Monks. Second half. Gonne and Albert; Orren and Drew.
WASHINGTON: BELLEVILLE—First half. Orren and Drew; York and Marks; Kalaluh's Hawaiians. Second half. Billie and Dot; Kennedy and Francis.

CEDAR RAPIDS: MAJESTIC—First half. Gilbert and Co.; Wills; Somewhere in France; Green and Myra; Salon Singers. Second half. Ford and Hewitt; Blondell, Mabel; Morgan and Anger; Rawson and Claire; Mullin and Correll; Japanese Revue.
DULUTH: NEW GRAND—First half. Paraillo; Ferguson and Co.; Dave; Cook and Lorenz; Headley Trio; one to fill. Second half. Violet and Lewis; Bingham Four; Meanest Man in the World; Granville and Fields; Dunbar's Hussar Girls.

EAST ST. LOUIS: ERBERS—First half. Vernon and Rogers; Curtis, Julia; Norvelles; Prosperity. Second half. Clemenso and Gerson; Linn, Ben; Coley and Jaxon; Kalaluh's Hawaiians.
MINNEAPOLIS: NEW GRAND—Christy and Weaver; Toshi and Yoshi; Cooper and Valli; Hawthorne's Minstrels.

NEW PALACE: First half. Baker and Co.; Walter; Sosman and Sloan; The Love Bugs; Stoddard, Marie; Thomas Trio. Second half. Wellington and Sylvia; four to fill.
DUBUQUE: MAJESTIC—Ford and Hewitt; Earl and Edwards; Casson and Kirk; Ranson and Clare; Erdman, Gus; Kate and Wylie.

ST. LOUIS: RIALTO—First half. Clemenso and Gerson; Green and Dean; Wallace and Ben, Grace. Second half.

Norvelles; York and Marks; Prosperity; Curtis, Julia. GRAND—Camps, Van; Deal, Edna; Band and Barnett; Ward and Dooley; Dinters, Grace; Kapt Kidd's Kid; Silber and North.

ST. PAUL: PALACE—First half. Janet Sisters; Morton Bros.; Fossee, Russell and Van; Temple Quartette; Four Hursleys. Second half. Baker and Co.; Walter; Sosman and Sloan; The Love Bugs; Stoddard, Marie; Thomas Trio.
SUPERIOR: PALACE—First half. Violet and Lewis; Meanest Man in the World; Bingham Four; Granville and Fields; Dunbar's Hussar Girls. Second half. Paraillo; Ferguson and Co.; Dave; Cook & Lorenz; Headley Trio.

WINNIPEG: STRAND—First half. Garden, Geo. and Lilly; Breton, Ted and Corinne; Cortelli and Rogers; Three De Lyons. Second half. Mathes, Bert and Elsie; Let's Get Married; Smith and Keele; Sakata Japs.

Ackerman & Harris

BILLINGS: BABCOCK—First half. Vanfield, Dave; Gilmore and Castle; Green and La Fell; La Mont's Cowboy and Girl Minstrel Revue; Yank. Second half. Gibson, Jas. and Jessie; Drisko and Earl; Lambert, Edw.; Comique; MacLane and Madge; Taylor Triplets.

LIVINGSTON: STRAND—First half. Vanfield, Dave; Gilmore and Castle; Green and La Fell; La Mont's Cowboy and Girl Minstrel Revue; Yank. Second half. Gibson, Jas. and Jessie; Drisko and Earl; Lambert, Edward; Comique; MacLane and Madge; Taylor Triplets.

PORTLAND: HIPPODROME—First half. Buster and Eddy; Sax and Wood; Bailey, Billy; Brown's Officials, Tom; Sully, Estelle; Tybell Sisters. Second half. La Fleure; Sperry and Rae; Melroy Sisters; Cameos, Tie; Mitchell and Mitch; Six Imps and a Girl.

SACRAMENTO: HIPPODROME—First half. Elaine and Titania; Merrick and Co.; Jerome; Gould, Frank; Douglas Family; Surprise Comedy Four; Ambler Bros. Second half. Three Falcons; Galvin and Bath; Villani; Gypsy Revue; Krusz; Fredericks, Betty.

NORTH YAKIMA: EMPIRE—First half. Evans and Dean; Reeder and Armstrong; Fennel and Tyson; Throne and Co.; Harry; Deacon and Baxter, Virginia; Dohn and Co.; Robert. Second half. Adams and Birkemo; Almond, Tom and Pearl; Riley, Joe and Agnes; Clark and Lorraine; Smith, Lynch and Smith; Baldus Trio.

SEATTLE: PALACE—First half. Violet and Charles; Red Peppers; Millard Bros.; Millard and Co.; Chas.; Fowler, Bertie; La Follette. Second half. Skating Macks; Broughton and Turner; Morton Trio, Mudge; Mont and Hannon, Haynes; Marlin Wilson Three; Taornton Sisters.

SPOKANE: HIPPODROME—First half. Estelle and Roy; Pope and Uno; Hansen and Four, Claire; Henry and May; Mattis, Joe and Pearl; Peacock Revue. Second half. Vanfield, Dave; Gilmore and Castle; Green and La Fell; La Mont's Cowboy and Girl Minstrels; Yank.

TACOMA: HIPPODROME—First half. La Fleure; Sperry and Rae; Melroy Sisters; Cameos, The; Mitchell and Mitch; Six Imps and a Girl. Second half. Violet and Charles; Millard Bros.; Millard and Co.; Chas.; Fowler, Bertie.

VANCOUVER: COLUMBIA—First half. Skating Macks; Broughton and Turner; Morton Trio, Mudge; Mont and Hannon, Haynes; Wilson Trio, Marlin; Thornton Sisters. Second half. Evans and Dean; Reeder and Armstrong; Fennel and Tyson; Thorne, Harry; Deacon and Baxter, Virginia; Dohn and Co., Robert.

(Continued on page 111)

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THE NEW ACTS

Rowland and Meehan

Songs and Talk—14 Mins.; One (Special Set)—58th Street

Probably Rowland and Meehan will repeat anywhere the success they experienced at the introduction of their act, principally for the reason that they pull the Irish flag, colloquially speaking. They are a team consisting of an old and a young Irishman and they sing and talk about the Emerald Isle and its inhabitants to the accompaniment of loud applause from the audience. Their routine consists of talk at the start, a song by the young man, more talk, song by old man, closing with a duet of old Irish songs.

Tidden.

Fred and Peggy Pymm

Talk and Songs—10 Mins.; One—58th Street

The person who wrote the patter for the Pymms, Fred and Peggy, should be confined to the caboose for obtaining money under false pretenses. Maybe the performers got up the act themselves. If they did they should get some good man or woman to write them a whole new act and in doing so all the best things in it should be given to Mrs. (or Miss) Pymm. She has charm and a certain amount of ability but her partner impresses one with the idea that the world lost a good business man when he took up the stage as a vocation.

Tidden.

Last Half Bill Only Fair at 23d Street

A bill slightly below the high average generally shown at Proctor's Twenty-third Street was the fare at that house the last half of last week. None of the turns were, individually, bad, but a majority of them seemed quite dull because they were just ordinary, and the collective effect was not anywhere up to the mark reached pretty consistently at the popular theater in the Chelsea district.

One of the best acts on the program was the opening, the Ezumo Brothers, an excellent team of Japanese acrobats. Their routine is interesting and difficult. Two musical acts also grace the bill and they have such a sameness, although they do different things that it puts both at a disadvantage. Both teams are two women. One, Zardo and Hall, is a pianist and violinist, and the other, Malcolm and Lamar, is a pianist and singer. Both offer high class programs with too little leavening of popular numbers. All four are capable artists.

Arthur Havel and company's little sketch, "Playmates," written by Will M. Cressy, got the laughs. Charles and Madeline Dunbar were most amusing, especially when Charles gave his peculiar but lifelike imitations of various animals and birds. Cy Compton and company is one of those rodeo acts with bucking bronchos and mules, and rope throwers. One of the lasso artists does some interesting tricks.

Tidden.

WALLA WALLA: LIBERTY—First half. Adams and Birkemo; Almond, Tom and Pearl; Riley, Joe and Agnes; Clark and Lorraine; Smith, Lynch and Smith; Baldus Trio. Second half. Estelle and Roy; Pope and Uno; Hanson and Village Four, Claire; Henry and May; Mattis, Joe and Pearl; Peacock Revue.

Interstate

DALLAS: MAJESTIC—Tip & Co., Bob; Waiman & Berry; Davis, Helene; Dunham & Omalley; Putting It Over; Wright & Dietrich; Gordone, Robbie.

FORT WORTH: MAJESTIC—The Vivians; Barry & Whitley; Cressy & Dayne; Howard, Clara; Guiran & Marguerite; Cressy, Will; Nightons, Five.

GALVESTON: MAJESTIC—First half. Hackett & Delmar; Tuck & Clare; On the Ragged Edge; Morton, Clara; J. K. Emmett & Mary Ryan; Peck & McIntyre; Choy Ling Hee Troupe. (Same bill plays Austin second half).

HOUSTON: MAJESTIC—Sutter & Dell; Two Jesters; The Miracle; Lorraine, Oscar; Padden & Co.; Sarah; Greene, Gene; Finks Mules.

LITTLE ROCK: MAJESTIC—Stuart & Keeler; Darrell, Emily; Misses Parker; Lucas, Jimmie; Schaeffer, Sylvester. Last half. Bell & Woods; Three Acts to fill; Espe & Dutton.

PINE BLUFF: MAJESTIC—Bell & Wood; Day, Anna Eva; Espe & Dutton. Last half. Stuart & Keeler; Lucas, Jimmie.

SAN ANTONIO: MAJESTIC—Wilson, Frank; Murphy & White; And Son; Vane, Sybil; LaBernicia & Ballett; Elinor & Williams; Pianoville.

TULSA: MAJESTIC—First half. Prevost & Golet; Walters, Flo & Ollie; Act to fill; Lloyd & Wells; Color Gems. Second half. Hayden & Ercell; Conrad, Ed. & Birdie; Montgomery & Allen; Mirano Brothers; Act to fill. (Tulsa first half plays Muskogee last half.)

WICHITA FALLS: WICHITA—Lohse and Sterling; Act to fill; Maleta, Bonconi; Act to fill; Kenney, Bert.

Artistic Acts Stand Out on 5th Ave. Bill First Half

Two acts artistic and classy, and away from the jazzed, shimmying type and having masters at their respective work, were in the main the most interesting part of the Fifth Avenue bill the first half. These acts were Thomas E. Shea, the well-known dramatic actor, and Senor Westony and Olive Cornell. They were well received and thoroughly enjoyed.

Felix Adler was there. With him was a young woman, Frances Ross, but she had little to do beyond act as an aid when Felix wanted someone to address his flippant remarks. Adler kidded in his usual way and of course worked in his ventriloquial "bit," with a stagehand and Miss Ross sitting on his knees and acting as the dummies. Adler always makes this byplay a surefire vaudeville "bit."

Fred and Albert opened the show and proved satisfactory. Mullin and Francis are back with their turn, with Mullin's clowning and mugging causing laughter.

After Shea's impressive work appeared Bobby Randall. He is no longer using the "Private" billing but retains the comment about the draft and the camp mess. He is working in blackface. Among his numbers is After The Ball Starts Rolling For Me.

The Senor Westony-Olive Cornell act was next. Following the Adler-Ross turn appeared Pressler-Klass and Saxe whose combined music and comedy elicited laughter and applause.

Mark.

Last Half Bill at 58th Street Not Up to Standard

A program considerably weaker than is generally shown at Proctor's Fifty-eighth Street was the fare at that house the last half of last week. The featured turn was George N. Brown, the champion walker of the world, in "Pedestrianism." The act does not differ from that he has shown for many seasons except the introduction of the hokum at the start, when Brown calls for men in the audience to come upon the stage and take part in an amateur walking contest on the special mechanical contrivances he uses.

Joe Daly and Sister opened the show with an indifferent good dancing act. Fred and Peggy Pymm followed with a patter and song turn that did not cause much of a stir. The same thing is true of Jules and Annette Garrison's offering. Rowland and Meehan brought down the house by pulling the Irish flag, figuratively speaking. "The New Doctor," a farce sketch with songs, and acted in by four people, one of whom too closely follows the method of Jimmy Hussey, got its hokum across to advantage. Lew Hawkins offered a typical old time minstrel monologue.

Tidden.

MARRIAGES

CORT-FEALY—Maude Fealy and John Cort, son of John Cort, producer, were married January 9, in Cincinnati. Miss Fealy is well known to the stage both as an actress and a playwright.

DE VIANE-RAVINE—Announcement has been made of the marriage of Gabrielle Ravine, appearing in support of Ethel Barrymore in "Declassee," to the Vicomte de Viane. The ceremony was performed privately in this city on Dec. 10. Miss Ravine will continue to appear in the play.

O'BRIEN-TALLAFERRO—Mabel Tallafarro, stage and film star, was married at Darien Sunday afternoon, Jan. 11, to Capt. Joseph P. O'Brien of Orange, N. J. The ceremony was performed by Justice of the Peace John H. Selleck in his home. This is Miss Tallafarro's second marriage.

DEATHS

HART—Lewis O. Hart, actor, aged seventy-three, died Jan. 9, at the Actors' Fund Home, Staten Island. He made his first appearance on the stage at the National Theater, Washington, D. C., Sept. 1, 1866, and his last appearance was at Atlanta Theater, Atlanta, Ga., Feb. 27, 1915. He had been a member of several leading stock companies and of later years had been with several of the leading motion picture companies. He is survived by a widow, Louise Plunkette, an actress who is now a guest at the Actors' Fund Home, and a daughter, Hellene Hart, an actress.

LEE—Carolyn Allen Lee, screen and stage actress, whose last public appearance was in the Cohan & Harris production of "The Little Teacher," died Jan. 11, in this city in her sixty-second year. She had played in moving pictures with Ethel Barrymore, Mary Pickford and other stars, taking character parts.

PIXLEY—Frank Pixley, librettist of many musical plays, died Dec. 30, at San Diego, California. He was the author of "The Prince of Pilsen," "Woodland," "King Dodo" and many other plays, for which the late Gustav Ludens wrote the music.

POWELL—Mme. Maud Powell, known throughout the United States and Europe as a violinist, died at a hotel in Union town, Pa., Jan. 8, following a nervous breakdown. She was fifty-one years old.



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was to see the dear, old
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missed a copy for twenty
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GEORGE B. SEITZ

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WITHOUT FEAR OR FAVOR—By an Old Exhibitor



The recent Zukor-Loew wedding reads like an old time romance. Two kings of industry have two beautiful children and it is a matter of history that royalty

always weds royalty thus binding the affairs of their respective countries the more closely. With the romance, grown old in book and story, there is always a big love interest and the promise that "they lived happily ever afterward."

So to these two young people, whose fathers represent the biggest and best in the realm of pictures and booking interests, the best wishes of hosts of friends follow them on their new life together.

Whether a stronger union between the fathers-in-law will follow seems strongly probable. Their business affiliations are closely allied and the bonds of relationship should bring them the closer. Future plans are, therefore, awaited with great interest and the recent announcement that Marcus Loew had obtained control of the Metro seems the first step in a long long trail awinding to—future bigger things. This is Mr. Loew's first dip into the producing end and it seems significant coming just at this time. His move is declared to be the desire to control the booking situation instead of actually producing but strange things may happen once the booking situation is satisfactorily adjusted.

Both the Famous Players-Lasky stock and that of the Loew, Inc., took a boost of a couple of points in honor of the recent alliance,—maybe it was merely coincidence.

A New Line on Keeney

Frank Keeney, whose future plans are more or less of a puzzle to his many friends and associates, will long be remembered as the one who devised that form of entertainment known the world over as "Amateur Night." Others had tried to introduce it, but to Mr. Keeney goes the credit of making it so popular that it almost became a curse! Where the "Amateur" was real in the beginning, the original variety soon petered out, or became a professional after his talents had been disclosed, so it was necessary to have a supply on hand, hence the book-taught amateur who took the originality out of the show. Mr. Keeney used to introduce his "offerings" himself and his clever words before each trembling victim came on the stage were a joy in themselves. "Mary Smith, she says she can dance!" would bring howls of laughter and cause poor misguided Mary to forget her steps and think that the stage was revolving. Mr. Keeney, when Loew took a nearby playhouse, knew that his house would suffer so sold out and moved downtown. His successor did not wake up to the reason for Keeney's decision to sell out a paying proposition until his audiences moved in a body to the larger and better entertainment and then he realized that the first syllable of Keeney's name was well chosen. They tell funny stories still about the system of checking babies at one of his theaters. How the usher would come in during intermission and say "Hey

Zukor-Loew Wedding Will Effect Probably Stronger Union Between Fathers-in-Law—Keeney's Enterprise—New Type of Screen Comedies Coming

No. 31, your kid's crying." Another time an enterprising merchant who found a baby in a carriage outside his store sent word to the theater asking them to try to find the mother. When a slide was flashed to the effect that "Will the mother who left her baby in front of Blank's department store kindly claim him at once," about half a dozen women raced for the door. This, it is said, was the basis of the baby checking idea which was very popular for awhile at Mr. Keeney's house.

Was He Dishonest?

A new stunt in advertising was pulled off by an enterprising exhibitor over in Brooklyn. We all know the men who make the most of big advertising for films taken with the same stars a long time ago,—films that the same stars would fain forget. It makes some of the BIG FOLKS peeved when the LITTLE FOLKS come in for free publicity! Well, this Brooklyn man has a theater in a high-class neighborhood and tries his best to appeal to the highbrows in the vicinity. He caused much comment, and, incidentally attracted a lot of new patrons by featuring his newest picture thusly,—MRS. FISKE'S GREAT-EST SUCCESS AT THIS THEATER NEXT MONDAY NIGHT. "ERSTWHILE SUSAN" (and in smaller letters) with Constance Binney. Everyone imagined that Mrs. Fiske had been won over by the "movies" and a number of her admirers, who seldom went to see pictures, took in the show. Of course they were a bit disappointed at not seeing their favorite star, but they enjoyed the picture and little Miss Binney's work and the Exhibitor was forgiven for his apparent deceit. But, will it work next time? This was a perfectly legitimate bit of advertising, especially as the neighborhood was highbrow and a bit nearsighted but among picture people Constance Binney has a big following and her recent success in "39 East" could have been used to good advantage, particularly as many Brooklynites journeyed across the river to witness the delightful little comedy.

A New Type

of screen comedies will undoubtedly follow the engagement of "Chic"

Sales for picture work. "Chic" is noted for his originality and the unusual types that he introduced into his vaudeville act would go well in pictures. Why not a protean comedy? It would be something new and unusual and fancy what a saving in the salary and "extra" list. That vaudeville sketch of his was sure a winner. "The Sunday School Entertainment" or something like that it was called and one after another was shown the minister, the sexton, the small boy and girl, the old maid organist and several other rural types so cleverly drawn that the audience couldn't help laughing! If this were war times, the protean picture would of necessity be one of the novelties of the season. Remember how the stage plays cut down their casts until the next degree would have been a monologue? They stopped just in time. The small cast was reduced to "Tea for Three" with three principal characters and a maid and butler. "Under Orders" went one better with merely Effie Shannon and Shelley Hull, who made his start in the picture game, as the sole actors. The play has gone on since his death but not with the success it formerly had. HOW WOULD AUDIENCES TAKE A SMALL CAST PICTURE? We doubt if it would prove a success. The money saved in production would be wasted because very few people would take the trouble to go to see it. It is the picture on a large scale, elaborate settings, big casts and prominent names that draws more often. A case of getting a lot for one's money.

An interesting experiment was made by the Smalleys about eight years ago. Old timers remember "The Traitor," an excellent short length play that they put on, a small but excellent cast with Lois Weber and Smalley in the leads and possibly a dozen other players. It made a decided sensation, so perfect was the acting and direction and the settings were superb. It was either one or two reels and told the story of an incident in a small kingdom situated in a mythical portion of the globe. Someone among the king's counselors had betrayed his master. Summoning them to the throne room the king asked each in turn for proof of his loyalty and was at a loss to

discover who was the culprit. The queen then suggested a plan. It was to the effect that the announcement be made that a traitor had been discovered and would be given twenty-four hours to leave the country. At the end of the time they came to the room to find themselves the sole occupants,—the ruse had shown that there were many culprits, each of whom considered himself to be the only traitor. Miss Weber said in an interview not long ago, that "The Traitor" was constantly being mentioned.

The Old Exhibitor Remembers the Time

when most of the film business was confined to two buildings, the World Tower and the Leavitt which contained every sort of picture concern. An advertising agent did not have to run about the town in search of people, simply ride up and down in the elevator until one building had been canvassed and then walk six blocks and travel in the other elevator. Most of the companies had their projection rooms on the premises,—Pathé, Great Northern, Fox, Warner and ever so many others. Famous Players had their advertising department there, though some business was transacted at the Studio, and a great many little concerns had office or desk room under one roof or the other. Then came the Candler Building and soon the business scattered uptown and downtown as other buildings were opened. The idea of having an entire building devoted to one company, as is the plan of the Famous Players-Lasky, was not to be dreamed of in those old days.

Speaking of building, there is a project on hand across the sea to restrict the building of picture theaters and other places of amusement until the housing problem has been taken care of. So many are unable to obtain living accommodations that the amusement loving public must content themselves with conditions until the necessities of life have been provided. Picture people argue that not only are more theaters needed, but the work would benefit thousands of workmen who are idle because of the slowness of their trades. It is said that a movement may be inaugurated here if any building along similar lines is planned on an extensive scale. Theatrical managers are seeking more sites for playhouses along Broadway and picture houses are also in demand. Let us hope that the legislator keeps his hands off.

Dorothys Often Confused

in pictures. They are Dorothy Phillips, Dorothy Dalton and Dorothy Davenport (Mrs. Wallace Reed). The last recently returned to the screen and is finishing "The Fighting Chance." Rumor had it recently that Dorothy Phillips had come to Broadway to compete with Dorothy Dalton for stage honors. It proved to be another Dorothy Phillips, a vaudeville star, who stepped into Nan Halperin's place in the G. M. Anderson Revue the other night. Miss Phillips comes from the West but is practically unknown in New York, hence the inference that she must be THE Dorothy Phillips come to town.

5 YEARS AGO TODAY

Lubin Signs Gladys Hanson for "The Evangelist."
Satchwa Film Corporation Capitalized for \$100,000 in Utah.
Vitagraph Produces "Silent Plea" to Aid Widowed Mothers Relief Crusade.
Selig Gives Private Showing of "Carpet from Bagdad."
Selig Company Starts for Panama to Produce "The Ne'er Do-Well."

10 YEARS AGO TODAY

Vitagraph Announces Production of "Uncle Tom's Cabin."
Biograph and Two other Companies Establish Producing Centers in Los Angeles.
Melies to Make Film of the Alamo in Texas.
Edison Announces Release Date of "Luck of Roaring Camp."
Edison Produces Film Version of Rex Beach's "Pardners."

FEAR WALL STREET INVASION

5,000 Picture Men Adopt Policy of Opposition to Big Financiers at Atlantic City

REPRESENTATIVES of five thousand motion picture theaters in the United States met early this week at the Traymore Hotel, Atlantic City, effected an organization and adopted a policy of opposition to the invasion of the motion picture business by Wall street or, rather, those groups represented by Wall street.

Recently, it is charged, there appeared to be a deliberate process whereby financiers of national prominence were buying up stock in motion picture companies. It also is said this invasion represents an investment of \$30,000,000, although many of the delegates believe this figure is an exaggeration. They do not think Wall street has more than \$10,000,000 in the industry.

Character Pictures Formed

A new motion picture company, the Character Pictures Corporation, has thrown its hat into the ring and announces ambitious plans for the coming season. The company, which has taken temporary offices at 17 West 42nd St. was formed with the purpose of joining the ranks of independent producers in the making of big special productions. It is planned that six of these special, all-star productions will be made the first year. The company will also feature stars. Negotiations have already been entered into with several of the foremost screen favorites with the intention of signing them on the Character program.

Among the incorporators of the Character Pictures Corp. are: A. W. Plummer, prominent New England Exhibitor, who has been interested in various branches of the film industry for several years, Charles W. Buck, importer and manufacturer, and David Shapiro, real estate owner and lawyer.

Challenges Walsh

Plans are afoot for a ring bout between George Walsh, the athletic Fox star, and Vincent Coleman, who wrestled his way back to Chicago a few years ago when he was stranded with a show, for the motion picture players' championship. Coleman did the challenging.

Booked for Capitol

E. J. Bowes, managing director of the Capitol Theater, New York, has selected two more Goldwyn Pictures for presentation at an early date. They are "Pinto," starring Mabel Normand and "The Paliser Case," starring Pauline Frederick.

Chinese Object to Japanese Film

A film called "The Tong Man" is creating quite a stir in San Francisco. The Chinese object to its production, claiming it to be propaganda to help Japanese. Hayakawa, the Japanese actor, is the star of the play.

Largest House in Canada

The New Allen Theater, Winnipeg, opened recently. It is the largest theater in Canada devoted to pictures. The Allen Symphony Orchestra, under the leadership of Joseph Shadwick, is featured as an attraction.

It has been charged that financiers were attempting to sign up to long contracts stars of the screen. A more serious view of the situation is that there is danger that in time Wall street will have so tight a grip on the motion picture business that nothing that offends "big business" may be shown on the screen.

One set of delegates represents the organization known as the Associated First National Pictures, which controls the mechanical function of distribution. The other set represents the Associated First National Theaters, whose members attend to the exhibition of standard pictures in theaters.

There will be one central body that will look after the services of stars and the distribution of films.

Sues Over U-Boat Film

C. B. Price, of C. B. Price Co., Inc., has begun action in the Supreme Court for an injunction and accounting against persons exploiting, distributing and exhibiting a duped pirated print of parts of a motion picture called "The Log of the U-35," to which Mr. Price's company is said to have exclusive rights in the United States and Canada.

The matter was set for a final hearing Wednesday, January 14. In the meantime Mr. Price has sent telegrams to all state rights buyers notifying them of the action he has taken and warning them he will hold them strictly accountable.

Tyrad Releases

During January three new features will be released by Tyrad Pictures, Inc., commencing with the Bernhardt presentation of "It Happened in Paris," and followed by the initial Johnny Dooley Comedy "Some Mind Reader" and "Small Tropical Fish," the first of Prof. W. L. Brind's "Wonders of Nature" Series, the latter two subjects being released on January 15th.

"It Happened in Paris" was written by the famous Madame Sarah Bernhardt especially for her protegee, Madame Yorska, who is co-starred with W. Lawson Butt.

Marjorie Rambeau Film

Marjorie Rambeau completed work on her first Albert Capellani production, "The Fortune Teller," on January 14. Only a few exteriors remain to be filmed. These remaining scenes are from the circus days of "The Fortune Teller," and Mr. Capellani and his staff will go south to get the necessary atmosphere with some small travelling tent show.

Soldiers at Capitol

Managing Director Edward Bowes of the Capitol entertained a large number of convalescent soldiers from the surgical wards of the Polyclinic Hospital Tuesday matinee. The wounded boys were chaperoned by Red Cross nurses.

Al Kaufman Out of Famous Players; No Successor Named.
No Trace of Herbert Brenon Reported Missing in Italy.
A. H. Woods Sues Marjorie Rambeau Over Film Engagements.
Vincent Astor Buys "Log of U-35" for Showing in His Home.
Political Parties to Rely Much on Screen in Campaign.

SELZNICK WILL PRODUCE SERIAL

Albert Payson Terhune to Write Story

That the producing activities of Selznick Enterprises are to include all classes of films was evidenced in the announcement that Albert Payson Terhune has been engaged to write the first serial to be produced by the Selznick organization.

This bit of news to exhibitors and the public came from Myron Selznick, who reserved the name and theme of the serial for a later announcement. Mr. Selznick accented the fact, however, that in its first serial production greatest care would be taken to make the picture exactly what exhibitors want.

It will be attempted, according to Mr. Selznick, to raise the standard of serial motion pictures higher than it has yet been. The fact that Albert Payson Terhune will write the first one bears this declaration out.

Robert Ellis has been chosen to direct the Select serial.

Osso Returning to France

Adolphe Osso who has been in New York for three weeks buying motion pictures for the foreign market will return to Paris on the Mauretania the first of the month. Mr. Osso has invited all film men who go to Paris to make use of his projection rooms to show their pictures. These projection rooms which have just been completed are the largest in France. Mr. Osso has arranged to market the product of the Albert Capellani Productions, Inc., Edgar Lewis Productions and the Edwin Carewe Productions, which are released in this country through Pathe.

Syndicate Gets More Houses

Three more theaters have been acquired by the syndicate which controls the four leading theaters of Fall River, and of which Louis M. Boas is vice-president and general manager. A couple of weeks ago the Owl theater of Lowell was taken over, and last week a deal was closed whereby the Strand and Premier theaters of Newburyport became the property of this concern. The Newburyport deal represents a \$250,000 proposition. Mr. Boas left for New York for the purpose of discussing with theatrical men another project in which his company is interested.

Griffith Warning

D. W. Griffith has issued a warning to all exhibitors, and through them to the general public, not to accept any motion picture production as being "A Griffith Picture" unless the initials "D. G." and the written word "Griffith" are stamped in the film.

Gladys Leslie's Next

Gladys Leslie has completed her contract with the Vitagraph and will commence work immediately on a new feature for the Graphic Film Corporation under direction of Ivan Abramson. "A Child For Sale" is the title of the picture.

NOVEL MEETING

Thousands of School Children Take Part in Safety First Assembly

Thousands of New York and Brooklyn school children gathered at the Capitol theater Saturday morning, January 10, in what was styled the Safety First Meeting, which the theater management arranged in cooperation with Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company. A committee of 100, comprising prominent New York men and women, also helped make the affair a big success.

Music was furnished by the Police Band, with Dr. William L. Ettinger, City Superintendent of Schools, delivering an address. Julia Arthur recited "The Battle Hymn of the Republic," while Francis M. Hugo talked and introduced the picture, "Careless America," made by the Universal. Pictures also showing the school children welcoming Cardinal Mercier, King Albert and General Pershing were shown amid much enthusiasm from the boys and girls out front.

Elaborate Christie Special

Elaborate sets are being planned for a Christie Special Comedy which will feature Bobby Vernon, with Helen Darling, in a "follies revue." The direction will be by William Beaudine, whose wife, being a talented musician, is drilling a flying squadron of Christie Film Follies girls in intricate dance steps for the cafe scenes which will be a part of the extravaganza. The story is being written by Scott Darling and Frank R. Conklin.

"Stop Thief" Added to Goldwyn List

"Stop Thief" has been added to the list of stage successes secured by Goldwyn Pictures Corporation for reproduction on the screen. This will make the fourth important buy since the first of the year, the others being "Madame X," "Milestones" and "Officer 666."

"Stop Thief" ran for a full year and then became an equally popular road attraction with two companies touring the country. It is by Carlyle Moore.

National Convention

For the purpose of discussing the general affairs of the corporation and to devise ways and means of providing more efficient service to the exhibitors and Paramount Arctcraft pictures, all the district managers, branch managers, special representatives and exploitation representatives of the Famous Players-Lasky Corporation have been summoned to a convention to be held January 19 to 23 at the La Salle Hotel, Chicago.

Select Spokane

Through the efforts of Wellington Playter, the International Film Company has been organized by experienced motion picture men and will establish headquarters at Spokane. The plans of the company call for the production of four big photoplays within the next year, all of which will be made at the Playter studio and the surrounding country.

REPUBLIC GETS WALDORF FILMS

Deal Calls for Two Year Releases—Otis Skinner in "Kismet" in the List

A BIG deal has been consummated between the Republic Distributing Corporation and Waldorf Photoplays, Ltd., whereby Republic is to release for a period of not less than two years all productions of the Waldorf Company. The agreements stipulate that there shall be not less than four productions each year.

Waldorf is planning productions that will cost from \$100,000 to \$200,000 a subject and the distributing rights attained by Republic include the United States and Canada. The pictures will be directed by David G. Fishcher, who is responsible for the big south sea production of "Where Bonds are Loosed."

The first picture will be "Dad's Girl," a screen adaptation of the famous old play in which Jackie Saunders will be starred. The second picture to be delivered has not been determined, but it will probably be the Saturday Evening Post story entitled "The Black Sheep." "The Rider of The King Log" is scheduled for the third release. As a novel it had a wide circulation. The fourth picture will be "Kismet," in which Otis Skinner appeared on the speaking stage and which won a big success in New York. Mr. Skinner will be seen in the screen version.

Film Regulation Committee Holds Meeting

The meeting of the committee on the regulation of motion pictures will be held in New York January 14 and 15. This is the committee appointed by Mayor Walter E. Stone of Syracuse, president of the New York State Conference of Mayors. It has been created to consider legislation for the regulation and supervision of motion pictures in New York State.

The conference will open with a luncheon at the Waldorf-Astoria, to be followed by an address by Mayor Stone. In the afternoon the committee will visit the studios of the Lasky-Players, Fox, Metro and Talmadge productions, after which there will be a meeting for general discussion at the Waldorf.

The schedule for the second day of the conference will include a visit to the offices of the National Board of Review.

Tyrad to Produce in California

Matthias Radin, President of Tyrad Pictures, Inc., left New York a few days ago for Chicago. When his business in that city has been disposed of, he will continue on to Los Angeles, to complete arrangements with producing companies for the marketing of their productions. Mr. Radin will also take care of the details of securing a suitable studio for the production of a dramatic spectacle from the pen of a well known novelist. Jacques Tyrol will direct the photoplay.

Gets U-Boat Film

Contracts have been closed today between the C. B. Price Company and the Alexander Film Corporation for the Log of the "U 35." The latter corporation will handle the distribution of this two-reel picture in New York and northern Jersey. This is the initial release of the Alexander Company.

Norma Going to Cuba

Norma Talmadge has received her passport, and will leave for Havana on the 17th of this month, to spend a two-weeks' vacation there, and will then go to Palm Beach for the month of February, where her mother, Natalie and Constance Talmadge will join her. She will not make any pictures while in Cuba or Palm Beach, but enjoy a thorough rest.

IS THAT SO!

Hugo Ballin will direct Madge Kennedy in her next Goldwyn production.

Molly Malone will be featured as a star in Supreme Comedies, released through Robertson-Cole, the first being "Molly's Millions," directed by Scott Sidney.

J. Barney Sherry has been engaged by Marshall Neilan for the forthcoming production of "The River's End."

Henry Sedley, the well known screen villain, who recently returned to town after a three months' vacation at his hunting lodge in the Maine woods, has been engaged to play the heavy in a picture soon to be produced by Abraham S. Shomer.

Ellen Cassidy has been engaged as leading woman in J. Stuart Blackton's "Passers By."

Grace Davison's next starring vehicle to be released is "The Hidden Code."

Warren Chandler, formerly a member of the Vitagraph stock company, who leaves the screen periodically to return to his real estate business, is acting before the camera again.

George Proctor, who has been free lancing in scenario writing following two years with Lasky and a year with Triangle, has joined the Selznick forces as scenario writer.

Larry Trimble will direct Zeena Keefe in Sophie Irene Loeb's drama, "The Woman God Sent," for Selznick.

Mrs. Edward J. Le Saint, wife of the director of Gladys Brockwell, the Fox star, has been appointed an assistant director. Mrs. Le Saint will aid her husband in the making of "White Lies."

Neal Burns, who earned wide popularity in this country and abroad in Christie Comedies over a period of three years, will return to the Christie studio shortly after he has finished another picture contract, it is said.

Teddy Sampson, Supreme Comedy star, was selected as mascot for the football eleven of the University of Oregon, which was chosen to represent the West against Harvard on New Year's Day at the annual Pasadena Tournament of Roses.

Priscilla Bonner makes her first bow as a leading lady in the cast supporting Charles Ray in his latest Thomas H. Ince production, "Homer Comes Home."

EMPEY'S PAPER

"Treat 'Em Rough," Now Styled "Uncle Sam," "Out After Bunk"

When Guy Empey returned from the war and received all kinds of fame and money for his "Over the Top" book, he put out a paper called *Treat 'Em Rough*, which has been rechristened *Uncle Sam*. Empey controls the editorship and in his January issue editorially announces that the paper (it's a monthly) "is out after bunk-sham-pretense. *Uncle Sam* will tell the truth." He also goes hotfooted after the "Reds," anarchists, Bolsheviks and "vultures of every kind."

One special article of the January issue is captioned: "Girl Traps of the Movies," with Martha Wells given as the author. The main theme is a slam at the "Dark Theaters" where girls are subjected to indecent treatment from men.

There are many special articles, with Empey's staff covering a wide and varied field of subjects. The Empey publication sells for 15 cents on the newsstands.

Fight Over Titles

The Foundation Film Company, via its president and managing director, Murray Garsson, has been widely exploiting and advertising a big feature entitled "Blindness of Youth." Just when everything was being wisely boomed the National Pictures, Inc., bobs into the limelight with a suit for injunction, claiming the Gars on title is an infringement on "Eyes of Youth." The Foundation Company via its attorneys, House, Grossman & Vorhaus, enters objection to the injunction on the right that the title is not an infringement and that the National Company has not a picture of such similar title or at least has not had it manufactured. The hearing for the injunction comes up this Friday in the United States District Court.

Christie Special Features Cannibal

A cannibal in polite society is the theme of the latest Christie Special comedy which will be released through Independent Exchanges early this month by the Christie Film Company. The picture features Eddie Barry in the role of the cannibal. The title being "Save Me Sadie."

"Fall of Babylon" Released

D. W. Griffith's "The Fall of Babylon," one of the offerings in the Griffith repertory season at Geo. M. Cohan's theater last summer, has been released to exhibitors throughout the country. Albert L. Grey, general manager of D. W. Griffith Service, is handling the bookings direct from his offices in the Longacre Building.

Lasky Back from Coast

Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, returned Friday night to New York following a stay of several months on the Pacific Coast where he made an inspection of the corporation's Western producing organization.

WAYBURN QUIT

Mirror Story that Capitol Producer Was Leaving Was True After All

As exclusively announced in the MIRROR recently Ned Wayburn is severing connections with the Capitol Theater as producing director. The MIRROR at the request of both Manager Edward Bowes of the Capitol and Mr. Wayburn, then in Detroit, made a denial only to have the announcement officially made last Saturday.

Along with the Wayburn withdrawal comes another story that the Capitol may become a producing theater, with motion pictures continued as a side issue.

The Capitol owners have purchased the two adjoining buildings, Nos. 231 and 233 West 50th street, which will be transformed into studios, rehearsal rooms and costume department.

With Wayburn's departure a new producing regime will be installed by Managing Director Bowes.

Select's New Foreign Branches

It was made known this week by Lewis J. Selznick that plans are under way to add several selling and distributing branches to the organization in England, Scotland, Ireland, France, Holland, Belgium, Spain, Italy and Switzerland. Twenty-two new branches will be established, nine of them being under the English corporation, Select Pictures Corporation, Ltd., London, presided over by Maxwell Milder and Edith Koch, and the rest under Select Pictures Corporation, Ltd., in Paris, looked after by Jean Rosen.

Get Two Novels

Announcement is made by A. W. Plummer of the newly formed Character Pictures Corporation of the purchase of the motion picture rights to two popular novels. Arrangements have been made whereby Character Pictures will produce "The Frameup," by Edward Everett Matthews, and "The Stampede," by Mack Arthur. Both of these works have been widely read.

To Stop Misrepresentation

With the passage by the Chicago City Council of an ordinance introduced by Alderman George M. Maypole, a movement has been started, with the endorsement of the National Association of the Motion Picture Industry, to prevent motion picture theaters from misrepresenting the character of an entertainment.

"Whose Your Servant"

"Whose Your Servant?" made by one of the big independent producers, was found to be so unusual upon its first private showing that it will be supported by a gigantic advertising and exploitation campaign. L. L. Hiller, with offices in the Longacre Building, New York City, controls the world's rights to the production.

Goldburg Resigns

Jesse J. Goldburg, Secretary and General Manager of the Frohman Amusement Corporation, has tendered his resignation to take effect upon the expiration of his present contract with that company.

SCREEN SCENES



Viola Dana changing from an American girl to the little Chinese heroine of "The Willow Tree" (Metro)



William Russell lighting up in a particularly dark section of "The Valley of Tomorrow" (American Film)



Here William Russell has a couple of kittens in his blouse, and Mary Thurman has a Spitz pup



And here the animals have changed owners, and Miss Thurman seems dissatisfied with the swap



(Below) Joe Martin, Universal star, donning a difficult character make-up



Harriet Hammond, one of Mack Sennett's additions to California's scenery

A league of nations watches May Allison in "The Walk-Offs" (Metro)

J. Robert Pauline in "The Mystery Mind" (Supreme) below



(Above) This well-known cinema beauty answers to the name of Ben Turpin



ES

WE HAVE WITH US THIS EVENING—

Louise Fazenda's favorite sport is crawling after barn-yard fowls in Mack Sennett's "Down on the Farm"



Guy Empey has just put one over on the old birds, or else he is just about to do so. "Oil" (Select)



It doesn't seem so bad to Empey to start out on a hike with his instruments, when he knows—



—that Florence Evelyn Martin is waiting for him at headquarters, and perhaps is not indifferent to him



Above, J. J. Corbett, in "The Prince of Avenue A" (Univ.)

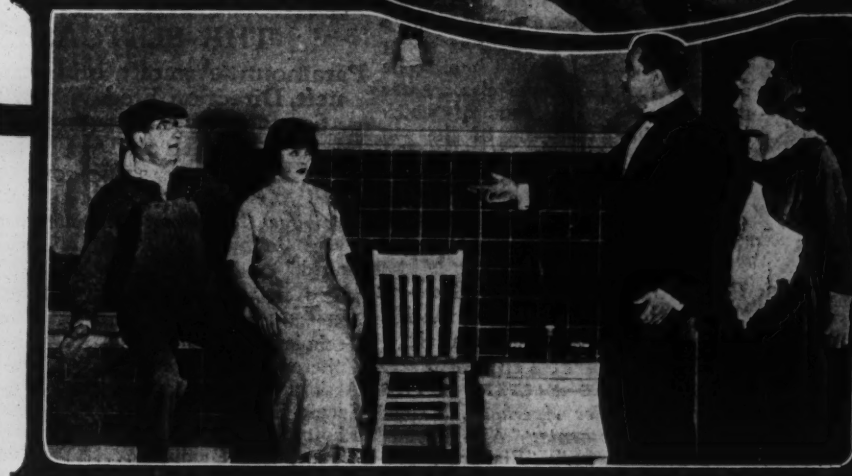
Ben Alexander and Edith Roberts in "The Triflers" (Univ.)

(Below) Again Jim Corbett in "The Prince of Avenue A"



(Above) "Hello, yourself!" says Phyllis Haver, a Mack Sennett land bather

(Below) In "The Walk-Offs" (Metro) May Allison is a statuesque beauty



PICTURE FIRST SHOWINGS REPORTED BY WIRE

"A GIRL NAMED MARY"

Paramount-Artcraft, Marguerite Clark, Direction Walter Edwards, from a Story by Juliet Wilbor Tompkins

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Marguerite Clark always a favorite."

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Pleasing little picture." "Star in congenial role."

WIRE REPORTS—SOUTHERN CITIES
Exact Box Office Average.....Good
Exhibitor Comment: "Fine entertainment." "Clark very popular."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Slight
Technical Handling.....Fair
Coherence of Narrative.....Adequate
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A mother who years before has left her husband and heard of a railroad accident in which her husband was killed, sets out to find her baby, now grown to womanhood, who was also in the wreck. A little stenographer with whom she is closely associated brings to her a girl who might possibly answer the description, but it proves that the stenographer herself is the sought after child. Hating to leave her foster-mother, whom she loves dearly, and hating also to cause her real mother anguish by refusing to live with her, the girl is in a predicament until she decides that perhaps living with a husband will solve the trouble.

"THE FEAR MARKET"

Realart, Alice Brady, Direction Kenneth Webb, from Play by Amelie Rives

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Fair
Exhibitor Comment: "Pretty good show." "Fact that Alice Brady was playing here on legitimate stage helped picture to some extent."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Clear
Acting.....Good
Scenic Setting.....Very Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

Creditable Adaptation of the Play

WHAT IT IS

A society girl at an Italian resort falls in love with a singer, but finds that his intentions fall short of marriage. She returns home and undertakes, with the aid of a newspaper man to stop the actions of a filthy sheet, which has published a story about a society woman which has caused her to commit suicide. Now, the girl's father is owner of the sheet but she does not know it. In order to stop the expose the agents of the paper cook up a story about the sis-

ter of the newspaper man who is exposing them and the opera singer, but it proves that it is the girl herself who has gone to the opera singer's deathbed. Everything is cleared up and the father stops publishing the paper.

"HIS WIFE'S FRIEND"

Paramount-Artcraft, Dorothy Dalton, Direction Joseph De-Grasse, Scenario J. Harris Burland

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Dalton always good." "Story fine." "Well staged."

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "New twist to old triangle." "Well acted by Dalton and whole company."

WIRE REPORTS—WESTERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Dalton much discussed by reason of 'Aphrodite,' now being staged in N. Y." "Exceptionally good."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Consistent
Technical Handling.....Good
Coherence of Narrative.....Clear
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Costuming.....Good
Quality as a Picture.....Good

.....An Interesting Society Play

WHAT IT IS

An English noblewoman, weary of her neglectful husband, is visited by her old lover, whom she still loves. While he and the husband are playing chess the husband is murdered and the lover accused by a letter. This comes into the hands of a neighbor, who insists that she marry him. The letter has come into his possession through a treacherous Chinese servant. In response to a note from him she goes to a lonely cabin and there her lover saves her from death at the hand of her suitor. The suitor then commits suicide. Eventually it develops that the Chinaman is to blame for it all, with a mysterious poison. He has wrought revenge for the death of his son.

"STRONGER THAN DEATH"

Metro, Nazimova, Scenario and Direction by Charles Bryant

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Colorful story." "Nazimova has large following all her own." "Film version of good novel."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Fair

Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Excellent
Scenic Setting.....Good
Photography.....Excellent
Atmospheric Quality.....Excellent
Costuming.....Good
Quality as a Picture.....Good

WHAT IT IS

A famous dancer is told that she can dance no more or it will kill her, so, being poor, she goes to India in search of a rich husband. Her lover, a soldier, is subject to court martial for striking his father, a superior officer, and a half-breed has witnessed the act. She therefore marries the half-breed because he will then keep still and also because he has money. But she is a wife in name only. Later in an uprising of natives her husband is killed and she is free to marry her lover. Also it proves that dancing does not kill her after all.

"PICCADILLY JIM"

Select, Owen Moore, Direction Wesley Ruggles, from the Story by P. G. Wodehouse

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Fair
Exhibitor Comments: "Very good picture." "Star pleasing."

WIRE REPORTS—SOUTHERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Features Owen Moore and is a success."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest of Story.....Involved
Technical Handling.....Good
Coherence of Narrative.....Crowded
Acting.....Good
Scenic Setting.....Good
Photography.....Clear
Atmospheric Quality.....Correct
Quality as a Picture.....Average

WHAT IT IS

A young newspaper reporter visits his father in England and is severely reprimanded by members of his less immediate family because of certain exploits which hurt their social aspirations. So he returns to America when he learns that a pretty relative of the complaining family is going also. She is dead against him, so he pretends to be someone else. After many more exploits, one of which involves the kidnapping of the son of the complaining family, romance has its inning.

"THE TREE OF KNOWLEDGE"

Paramount-Artcraft, Robert Warwick, Direction William C. DeMille, Scenario by Margaret Trumbull

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Well played." "Warwick draws." "Elaborate production."

WHAT IT IS

A young Englishman has been ruined financially and otherwise by a vamp, who flees to Paris. Later, when he accepts a position as overseer of the estates of an old friend, what is his horror to find that his friend has just married the vamp! She is a little horrified also when she finds that her new husband has no money, in spite of his title. So she runs away with another man. But not before her first victim nearly chokes her to death and is complicated in a new scandal as a consequence. At length, however, he is cleared and marries a sweet girl.

"THE CINEMA MURDER"

Paramount-Artcraft, Marion Davies, Direction George D. Baker, from the Story by E. Phillips Oppenheim

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Very interesting story." "Well acted." "Good entertainment." "Intense mastery that held patrons."

WIRE REPORTS—SOUTHERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Oppenheim at his best in film version." "Great picture."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Well Done
Coherence of Narrative.....Consistent
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

An actress temporarily playing in pictures is pursued by a rich man, who wants to build her a theater and star her in it. She accepts and goes to Europe to study. There she meets a young playwright and they fall in love with each other. He gets into a quarrel with his cousin and thinks he has killed him. He therefore assumes the name of the cousin and goes to America. Here his play is produced with the actress as the star and success follows. Later the cousin appears, not having been murdered at all, and everybody is happy.

"THE WOMAN IN THE SUITCASE"

Paramount-Artcraft, Enid Bennett, Direction Fred. Niblo, Scenario by C. Gardner Sullivan

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Bennett has large following." "Picture well staged."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Technical Handling.....Fair
Coherence of Narrative.....Good
Acting.....Fair
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

Imperial Theatre

St. John, N. B.

Eastern Canada's
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Entertainment

The last word in Safety, Elegance
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programmes of
Best Film Productions
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Mgr.

Keiths (E. F. Albers)
Imperial Theatre

Thank You! Mr. Golding
there are still some who won't
give us credit
- but -
They All Will!!

October 16th 1919.

BROADWAY PICTURE PROGRAMS AND MUSIC

"TREE OF KNOWLEDGE"

At the Rialto—Robert Warwick in Paramount Drama

An impressionistic composition furnishes the overture at the Rialto this week—"The Sorcerer's Apprentice," by Paul Dukas. This composer is not very well known in motion picture houses. The overture is preceded by a spoken prologue, done by Maurice Cass and written by R. A. Barnett. The orchestra played this piece in a greenish light, thus giving an unearthly appearance in keeping with the subject. At the final chord the lights popped up with startling effect. Hugo Riesenfeld and Lion Vandenheim conduct alternately. The Rialto Magazine starts off with shots of Admiral Jellicoe at Annapolis, which with its marching cadets gives a patriotic effect; then comes an unusual subject showing Chinese "mummers" touring France. Then the baby show at Fort Bliss, taking footprints in a child's hospital in New York, skating in Washington, D. C., tobogganing in Chicago, the departure of the Atlantic fleet for target practice, and ending with the inspection of the 6th Division by Pershing.

The feature picture is a Paramount-Arcraft, Robert Warwick in "The Tree of Knowledge," which is a high-sounding name for the same old story of mix-ups in love. Broadway fans are pretty well hardened these days and trees of all kinds of knowledge do not excite them. We would rather see one beautiful story, well directed, than all the knowledge that the films can bring. The present one is not a beautiful story. There are several dramatic moments in the action, but the villain does not once drag the girl around the room by the hair, which is something to be thankful for. Irving Cummings plays him and Kathlyn Williams plays her. Others are Wanda Hawley, Tom Forman, Winter Hall, Loyala O'Connor, Clarence Geldhart and William Brown. There is a naked prologue, played by Theodore Kosloff and Yvonne Gardelle, as Adam and Eve, luckily photographed from the back. It would be difficult to go farther down in history to get the basis of a story. Robert Warwick plays with rather sober reserve a young man who goes right and wrong. It is not a picture to wrinkle the brows over.

A fool Lehrman Comedy, "A Twilight Baby," furnishes the fun. It seems to be the last word on fun-making. Every known device in photography must have been invoked. It is of the sort that one wonders how they do it and live. All the main fun is furnished by actors and actresses not on the payroll, namely, cows, chickens, babies, goats and dogs. But the audiences laugh at it, and that is greatly to be desired. The closing organ solo is "Toccato," by Fletcher, played by John Priest.

"HEART STRINGS"

At the Academy—William Farnum in Fox Film

Selections from the old opera, "Iolanthe," by Sullivan, are played by Victor Despommer on the organ

BY M. M. HANSFORD

You Can Plan Your Whole Show From These Complete Programs Built Around the Big Features As Shown on Broadway—"Woman in the Suitcase" is Pleasing

as the opening musical number this week. After this the orchestra plays a medley of favorite airs from Kreisler's "Apple Blossoms." David Mendoza and his players render this to the satisfaction of the Academy music lovers. A Travelog, "Japanese Millinery" precedes the Fox News, and then a "Mutt and Jeff" melodrama, "He Ain't Done Right By Our Nell," shows these two worthies as villain and hero. William Farnum in "Heart Strings," a Fox production, is the first feature. Farnum, always a splendid drawing card, gives his usual strong impersonation in this picture. A Pathe Comedy, "Why Go Home," relieves the tension after the feature and then the orchestra gives their second overture at 4 P. M., with a selection from "Samson and Delilah." The bill for the first half of the week closes with Blanche Sweet in "Fighting Cressey."

The second half show De Luxe starts off with an organ solo, "Sigurd," a selection not often heard, even in Broadway houses, and it is beautiful music. The orchestral numbers remain the same. A Bruce scenic, "Frozen Thrills," shows the wonders of nature in the high peaks of the West. The Fox News gives the usual current events, then comes George Walsh in "The Shark." This young actor runs Douglas Fairbanks a close second for acting honors and pleases the crowd. A funny Sunshine Comedy from the Fox studios is "Chicken A La Cabaret," in which eating and matrimony are discussed. Pearl White continues in her serial, "The Black Secret," this episode being the 12th and called "The Chance Trail." The program closes with Bessie Barriscale in "The Beckoning Roads," a tense drama of today.

"THE WOMAN IN THE SUITCASE"

At the Rivoli—Enid Bennett in Pleasing Ince Feature

"Phedre" is the overture at the Rivoli this week, conducted by Frederick Stahlberg and Joseph Littau. The Rivoli Pictorial starts off with a dashing cavalry charge at Fort Bliss, Texas, where some news cameraman seems to be spending the winter. There is an interesting ice study from the Gaumont Pictorial Life, showing ice formations in the Yukon region. Tinting the films gives a very good idea how the sunlight tones up a glacier in pale blue. A shivery picture showed a Chicago man taking a dip in the lake with the thermometer at fifteen below. Moving a base hospital by means of tanks was a novelty shot. Then a "Mutt and Jeff" cartoon, "On Strike," broke in and this subject told of a strike in the Fisher factory. Mutt and Jeff decide to make their own cartoons, but the audience pronounce them punk, so they go back to the boss. Fisher

is shown in his apartments on Riverside Drive. There is more than the usual interest in this picture. German fortresses being demolished, a seaplane carrying the mail to the Pacific fleet and the visit of Admiral Jellicoe to Annapolis closed the weekly.

The feature is Enid Bennett in "The Woman in the Suitcase," a plaintive little story about a daughter who discovers that her father takes too much interest in a certain "Dolly." She invokes the aid of a young man and follows her father into the gay and blazing life. She succeeds in rescuing him from the vampire and the young man who helps her is also won, but by love. The story and picture are excellent. The star acts in her quiet way, never overdoing anything. The gay scene in the apartment might easily be ruined by someone who let go too much. It seems to strike just the right note. The supporting cast includes William Conklin, Claire McDowell, Dorcas Matthews, Rolana Lee, Donald McDonald and Gladys George. Fred Niblo directed the picture and did a good job. We do not know Enid Bennett, but we wish somebody would persuade her to make up her face "across" more; there is too much up and down about it.

The comedy is the "Fatty" Arbuckle "The Garage," now enjoying an epidemic on Broadway and causing more laughs than any other effort of his for many weeks. The nonchalant "Fatty" whisks through this picture, and there is much swiping and running, including a thrilling fire run. It is funny. The closing organ solo is the Prelude in C-Sharp minor by Rachmaninoff, played by Professor Swinnen. Greek Evans adds to the musical numbers a solo, Calling Me Home to You by Dorel.

"STRONGER THAN DEATH"

At the Capitol—Nazimova in a Metro Picture of India

The Capitol overture for the current week is "Sakuntala," Goldmark, well played by the orchestra and adequately interpreted by Nat Finston, conductor. He generously included his men in the applause which followed the rendition of this beautiful composition. There is a Prisma scenic of a fishing village in Japan. Then a Major Jack Allen picture, "And the Cat Came Back." This is the story of that powerful hunter, Major Allen, catching 'em alive. Taking advantage of the well-known fact that tigers invariably hunt food while the camera man is cranking away, the Major has concocted a neat little episode of animal life, not forgetting for an instant his own fame.

Pathe starts off the news with scenes of the Harvard-Oregon foot-

ball struggle. Novelties in the news were a welcome to wild fowl by a children's dance on the shores of a lake, a floral parade in Pasadena, Cal., "Baby Day" at Fort Bliss and a live stock shipment to Guam by the U. S. Applause was wrung from the crowd by the sight of 75,000,000 gallons of whiskey stored in Jersey City, ready for shipment abroad. Snow scenes in Washington and Toronto sent the thermometer down, and the news closed with a patriotic touch showing Admiral Jellicoe at Annapolis and the departure of the Atlantic fleet for target practice. "Fatty" Arbuckle is also running his "Garage" at the Capitol, which makes four of the largest Broadway picture houses to show this comedy at the same time.

The feature picture for the week is Nazimova in "Stronger than Death." This is another wandering story, the best that can be said about them is that the directors give them plenty of room to wander in. This one runs around India quite a bit. There are several characters all going their own little ways for revenge. A dancing girl, played by the star, seeks a rich husband, but decides on a "Hermit Doctor," poor as a church mouse. There is a drunken Colonel of the garrison who beats a dog to death and is promptly knocked down by the doctor. There is a halfbreed who causes an uprising with intent to overthrow the soldiers, but the dancer dances in the temple and holds the natives spellbound until the English forces get together and subdue them. The picture gives the star spasmodic chances for the display of her peculiar acting and make-up. But what we sigh for is the Nazimova of "Out of the Fog," and a story that confines itself to one hemisphere, if not to one town. Talent such as Nazimova has is lost when it is surrounded by two or three hundred people. It takes a majestic figure to get away with such scenes, and she is certainly anything but majestic. Her great field lies in intimate action within four walls. There has never been to our knowledge a well-directed mob scene in a Nazimova picture. Jumping up and down and waving a sword does not indicate fury. Waving palm-leaf fans gives just as good an impression of an infuriated mobster. This present one looks like the mob that was featured in "The Red Lantern." In a retreat in this latter picture they looked behind them to see that there was nothing to stumble over. These are careful mobs. Supporting the star are Charles Bryant, Charles W. French, Margaret McWade, Herbert Prior, W. H. Orlamond, Millie Davenport, Bhogwan Singh and Henry Harmon.

"SLAVES OF PRIDE"

At the Broadway—Alice Joyce in a Vitagraph Feature

The overture for the week at the Broadway is the "Black Diamond" by Keler-Bela, played by the orchestra under the direction of Enrico Leide. The Broadway Topical Review follows with up-to-the-minute news events selected from the leading services. "Topics of the Day" from Literary Digest sources has

(Continued on page 121)

been added to the regular program. "Fatty" Arbuckle, the most played young man on Broadway this week, also runs at the Broadway in that latest sketch called "The Garage," where "Fatty" sells Fords by a cash register and returns change from every quarter tendered for a machine. We are glad to see that these comedies are becoming clean, no matter how much slapstick there is about them. The "Parisian Fashion Frolic" still frolics, even though we have been repeatedly told that the last week was reached last week.

The Broadway's feature is from the Vitagraph workshop, and stars Alice Joyce in "Slaves of Pride." The adaptation is made by Mrs. and Mr. George Randolph Chester. It is a story about a rich man who is wrapped up in his success and his pride. He looks over the marriage market and selects a bud, promptly forgetting about her after the return from the honeymoon. His general manager begins to pay his attentions and there is the usual mixup. It ends in the bride going away with the manager in order to humiliate her husband. There is the resultant chase in an automobile, the all but catching, and the death of the manager under a railway train. It is quite apparent that the Chesters "adapted" this from "Dombey and Son," after eliminating Paul and Florence. But there is no Dickens flavor about the play. The cast includes Percy Marmont, Louise Beaudet, Templar Saxe, Gustav Seyffertitz and Charles A. Stevenson.

In the beginning of the picture, when the hero is giving the girl the "once over," he asks her to play the harp. Like many another technical affair, the director didn't know which side to place the player, and of course got her on the wrong side. It's always well to have a musician loafing around a studio.

"DESERT GOLD"

At the Strand—Zane Grey
Story of Thrills

The Strand first show Sunday afternoon was supposed to start with Litoff's "Robespierre" overture, but this was omitted, the orchestra opening at once into the weekly. An exciting first strip was the Harvard-Oregon game and a close-up of the winning team to finish. A novelty going the rounds just now is a "Baby Day" at Fort Bliss, Texas. Colonel Tompkins is shown entirely surrounded by babies. A shot of the world's largest lift bridge in Chicago led into a humorous take-off on deportations of "Reds" as illustrated in shipping bears abroad from the New York Zoo. Pershing inspecting the 6th Division got a lot of applause. A majestic finish for the news was the departure of the Atlantic fleet for target practice. The New York and Arizona floating under Brooklyn Bridge made an inspiring spectacle. "Jerry on the Job," a Goldwyn-Bray subject in cartoon form, gave added spice to the show at this point, and then a duet advertised last week was sung by Malcolm McEachern and Redferne Hollinshead. This was Balfie's *Excelsior*. The singers received generous applause at the end. Dorothy South also sang the *Berceuse* from Godard's "Jocelyn."

The western stuff is again with us in the Strand's feature picture. This is a Zane Grey story, catalogued as the author's "most powerful" picture. It is about "Desert Gold," which is the name of the picture, and there is a prologue before the story proper begins. The story wanders around about as much as the characters wander around the desert, and it is difficult to tell just what it is all about. But blood, horses and pistols play a great part in the action, and there is a fight on the top of a cliff, ending

in the villain being thrown overboard. There is the conventional solemn halfbreed, who now and then raises an arm and points off into infinity; he never smiles, which must have taken some control in *W. Lawson Butt*. Russell Simpson plays two parts well, and E. K. Lincoln plays a young fellow of the dashing open-air sort. Others are Edward Coxen, Marjery Wilson, Eileen Percy, Laura Winston and Walter Long. Judged by Broadway standards (forced, by the way) the "power" in this picture is about 275.

There is a scenic on the bill from the Chester-Outing series, called "Back to Nature," and the concluding organ solo played by Ralph Brigham is *Scherzo Symphonique* by Debussy.

Music and Musicians

Carl Edouarde used a Carl Fischer publication for the love theme in "Desert Gold." This was a composition by Bendix, *Wings of Love*, and is a melodious little bit. In the week's news reels he used *March Crimson* for the Harvard-Oregon game, *Parade of the Tin Soldiers* for the baby show, *Gardes du Corps* for the Atlantic fleet, and the *Lullaby* from "East is West" for the Goldwyn-Bray cartoon, "The Chinese Question." In the feature there are selections from "Natoma," *Eliland*, *Miracle* and *Through Lover's Lane*.

The love theme used in the Warwick picture, "The Tree of Knowledge," at the Rialto this week is the beautiful Fibich *Poem* in D-flat. This has been arranged for violin and piano by Kurt Schindler, published by Schirmer. It is difficult to obtain it in piano solo form, as it is a foreign publication. This composition has become very popular on Broadway as a love theme. It will fit any quiet intimate action. The arrangement for violin can be used by organists.

"STARVATION"

Hoover's Work in South-eastern Europe Screened

"Starvation," a picturized propaganda showing the evils and villainies of rampant Bolshevism in the Russias and the Balkans, with side trips into emaciated Vienna, had its initial showing at the Manhattan Opera House Friday evening, Jan. 9. It also shows very graphically what Herbert Hoover and his assistants have done and are still so efficiently doing to aid the hungry millions in Eastern and Southeastern Europe. Scenes are shown of many little children suffering from malnutrition, and then being fed at the kitchens of the Americans.

In addition, there are many gruesome scenes of Russian firing squads shooting to death captured spies, varied with the horrors of a primitive hanging. Unfortunately, the captions and wording of the descriptions thrown on the screen are written in the language of the typical flamboyant movie advertisement superlatives, and in many cases merely repeat the story of the picture itself.

SHERWOOD.

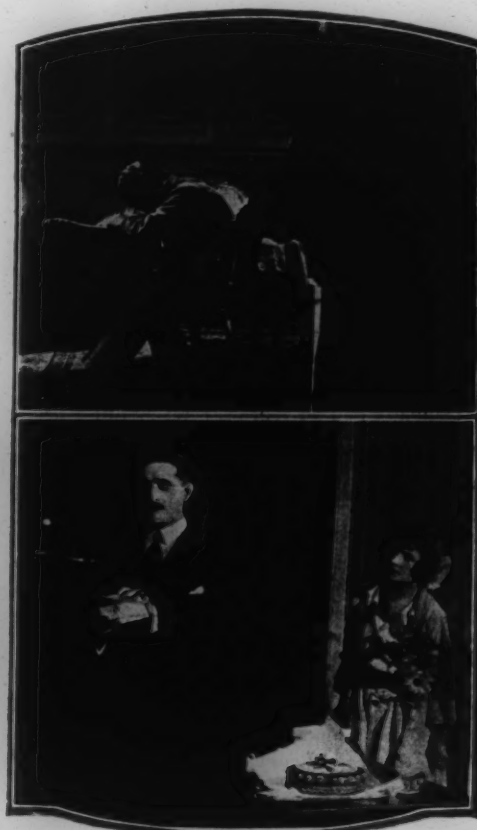
New Houses for Northampton

Charles F. Atkinson, of Boston, is planning to build a new theater, the Mayflower, in Northampton, Mass., with a seating capacity of 1,400, and with attractive equipment and appointments throughout; and F. H. Roberts, of Northampton, plans to build a picture house with a capacity of 2,000.

As previously announced, the Goldstein Brothers, owners of the Plaza, have bought land for a large addition to that house where they will have every equipment for a stock company, in addition to pictures, and for outside bookings.

BREWSTER.

Scenes from "The Blindness of Youth," released on state rights by Murray W. Garsson.



LITTLE TRIPS TO THE LOS ANGELES STUDIOS



Director **Henry King**, who has just completed "The White Dove" for **Jesse D. Hampton**, with **H. B. Warner** as the star, says that the child actress, **Virginia Lee Corbin**, has a serious role in the play. Heretofore this prodigy, who by the way began her career under the tutelage of **Mr. King**, has always played parts of distinctly humorous nature. **Virginia** was borrowed from the Fox company for the part.

A flock of ostriches have been cast for important roles in "Thou Art the Man," which Famous Players-Lasky is producing. **Robert Warwick** and **Lois Wilson** are the leads.

Harold Lloyd, the comedian, was so grateful for the care given him during his recent illness that he scattered gifts right and left among the nurses of a Los Angeles hospital on Christmas.

Will Rogers' success as a screen star, under the skillful direction of **Clarence Badger**, has been one of the outstanding features of the motion picture history of 1919. When **Rogers** was signed up by Goldwyn he blurted out to a reporter the opinion that he was "no actor," and that Goldwyn in signing him had pulled the biggest boner of his career. All of which shows that you never can tell. A skillful director can do wonders.

The title of **Warren Kerrigan's** new picture in which he will have the co-operation for the sixth time of **Fritzie Brunette** as his leading lady, is "One Week-end." It is a lively comedy of New York society life from the pen of **Wyhan Martyn**.

Pending the completion of her permanent arrangements, **Elinor Fair** the young Fox star who recently concluded her engagement with that company, has consented to appear in an all-star cast assembled for an important production by the Universal company. Besides **Miss Fair** the play will include **Frank Mayo**, **Claire Anderson** and **David Butler**. It is proposed to make the production one

of the red-letter ones of the year at Universal City.

Because Pleasanton is the only southern California town without palm trees, **Viola Dana** and her Metro company went there to film many of the scenes of **H. V. Esmond's** comedy, "Eliza Comes to Stay."

According to **Frank E. Woods**, supervising director, the Famous Players-Lasky schedule for 1920 contemplates the most important and ambitious list of plays in the history of the concern. Additional companies are to be installed in the enlarged plant. In carrying out the "fewer and better pictures" program the time limit is to be removed from directors and a generous additional allowance for expense on each picture is to be made.

The film rights of **David Belasco's** successful play, "Polly With a Past," have been purchased by Metro. It's the story of the rise of a chorus girl.

From Rhode Island, where she spent a happy Christmas and New Year's with her childhood playmates, **Ruth Clifford** has gone to Florida to make several important scenes for the serial in which she is being starred by the Frohman Amusement Corporation. The work on the serial is nearing its final stages and the novelty promised for it has excited no little anticipation in the film world.

Charles Ray is about to begin the making of his last picture under his contract with Ince-Paramount. At the end of another month Ray will put behind him the hard grind of the studio and spend a few weeks in and around New York getting a relaxation after a year of the most strenuous effort. In order to hasten the day of his freedom to go into independent productions, this popular actor has worked night and day for months, and a rest after the strain is imperative.

Among the interested spectators at the Pasadena Tournament of Roses on New Year's day was **H. H. Van Loan**, screen author, who for some time has been planning to make the old Spanish missions of California the central theme of a photodrama.

WIRE REPORTS

(Continued from page 118)

WHAT IT IS

A girl just home from school searches through her father's suitcase for a birthday present and finds a photograph of a vampish looking female signed "Dollie." The girl immediately sets out to save her perfectly respectable father from the toils of the wretched female. Engaging a professional escort, she seeks out Dollie and makes a friend of her. At a rather shady party at Dollie's a young man of questionable morals attempts to make love to the girl and her hired escort intervenes and starts a free-for-all. Eventually father is made to see his mistake and the escort wins a wife.

"AN ADVENTURE IN HEARTS"

Paramount-Artcraft, Robert Warwick, Direction James Cruze, from the Story by Anthony Hope

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Warwick always a favorite." "Good romantic picture."

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Warwick and a fine cast." "Reports satisfactory."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Adequate
Technical Handling.....Adequate
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Effective
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A diplomatic free lance refuses to give certain papers to a little Italian principality until he is paid. In eluding the secret service agent he goes to a chateau, where the Count and Countess are not on good terms. He immediately falls in love with a girl whom he supposes to be the Countess but the latter is away trying to borrow money to pay a gambling debt to

a man who has caused her marital difficulty. The hero meets this man in a fight and recovers the I. O. U.'s, thus reconciling the Count and Countess. He then learns that the girl he has fallen in love with is not the Countess, gets his pay from the secret service man, and all ends well.

"BECKONING ROADS"

Robertson-Cole, Bessie Barriscale, Direction Howard Hickman, from a Novel by Jeanne Hudson

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Poor
Exhibitor Comments: "Story fair." "Star does not seem to draw here."

WIRE REPORTS—SOUTHERN CITIES
Exact Box Office Average.....Good
Exhibitor Comments: "Good show."

WHAT IT IS

A young wife resents the way her weak-willed husband submits to the domination of his father, so she leaves him and goes into the business world. As the secretary of an ancient enemy she finds out all his business and ruins him in the stock market, thus avenging her guardian whom the villain had swindled years before. In the meantime friend husband has revolted against his father's tyranny, and now comes after his wife and everything points toward everlasting happiness.

Preliminary Flights at Ince Field

To determine the birdman who will represent the Ince Aviation Field in the Trans-Pacific Flight, which is to start in February for a prize of \$50,000 offered by Thomas H. Ince, sportsman and motion picture producer, preliminary flights were held at the Ince Field in Venice before a crowd estimated at 10,000 persons, Sunday December 28th.

The winners of each event were presented with handsome silver cups, donated by Mr. Ince. By winning two events Fred Hoyt also won the right to compete in the final trials to determine the Trans-Pacific Flight entrant from the Ince Field.

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Back to God's Country, First Nat'l (East)	Good—"Unusually fine picture." "Cast good." "Entertaining story of the North." (West) Good—"Story of the North well written."
Behind the Door, Param-Art (East)	Good—"Interesting story, although a little gruesome." "Fine acting." (Central) Fair—"Comments favorable."
Broken Melody, Select (East)	Fair—"O'Brien beginning to draw." "Story ordinary." (Central) Good—"Very good play." "Well cast." "Splendidly acted."
Daughter of Two Worlds, First Nat'l (East)	Good—"That N. Talmadge is showing at another house does not affect patronage." "N. Talmadge a positive draw." "Story will do."
Day She Paid, Univ. (Central)	Good—"Strong melodrama." "Interest well sustained." "Scenes are intense."
Forbidden, Univ. (East)	Good—"Mrs. Chaplin draws well." "Nice light comedy picture."
Greatest Question, First Nat'l (East)	Good—"Usual Griffith excellence." "Gish good." "Story somewhat forced."
Heart of Juanita, Rob't'n-Cole (East)	Fair—"Nothing unusual."
Lincoln Highwayman, Fox (East)	Good—"Entertaining picture." "Holds the interest." (South) Good—"Picture full of dash and pep."
My Husband's Other Wife, Pathe (East)	Good—"Breamer's beauty a feature." "Story fits star." "Story interesting."
Out Yonder, Select (East)	Good—"Just fair story." "Picture well done."
Red Hot Dollars, Param-Art (East)	Good—"Ray very popular." "Good story and cast."
She Loves and Lies, Select (East)	Good—"A N. Talmadge film is sure to draw." "Story not convincing." "Story holds attention." "Playing opposition to herself at another theater does not hurt."
Should a Woman Tell, Metro (East)	Good—"Story holds the interest." "Alice Lake fine."
Thieves, Fox (East)	Good—"Best thing in a long time." "Brockwell always good."
Too Much Johnson, Param-Art (Central)	Good—"Fine film version of classic farce." "Star very attractive." "Has big entertaining value."
Web of Chance, Fox (East)	Fair—"Good picture." "Star has little drawing power."
When the Clouds Roll By, Un't'd Artists (East)	Good—"Regular Fairbanks film." "Better than last Fairbanks picture." (Central) Good—"Almost up to standard of Fairbanks first successes." "Clear indication that comedian is still in great favor with the public, despite rumors to the contrary." (West) Good—"Fairbanks at his best." (South) Good—"Good story for Fairbanks." "Fairbanks draws."

"A Child For Sale"

A Photodramatic Thunderbolt
in Six Acts

by

IVAN ABRAMSON

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*The most intensely human, timeliest and most powerfully
dramatic offering for the screen since the
inception of the cinema*

The story is based on the question of the responsibility of parents to their offspring which is now being agitated in hundreds of newspapers in the United States and which will soon spread over the civilized globe.

The drama, "A CHILD FOR SALE," depicts thoroughly the present economic and social conditions prevailing in this country, and will be the most thoroughly advertised photoplay yet produced, and will live as long as "Home, Sweet Home."

Will be released in February

State rights now being sold

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